

# MUSICAL AMERICA

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## Bill for National Conservatory Introduced by Senator Fletcher Provides Also for Art Ministry

President of U. S. to Be Chairman of Great Institution with Branches in the District of Columbia and the States of New York, Illinois, Florida and California—Chief Executive May Designate Head as "Secretary of Music and Fine Arts" in His Cabinet if Senate Approves—Project Not to Materialize Till Some Time Within Ten-year Period After End of War—Hearings to Begin Late in June or Early in July

WASHINGTON, D. C., May 28.—Senator Duncan U. Fletcher of Florida has introduced in the Senate a bill providing for the establishment of a national conservatory of music and art. The measure is drawn on the most comprehensive lines and embraces not only provision for five great government institutions "for the education of advanced pupils in music in all of its branches, vocal and instrumental," but also a provision that the director-general of the conservatory be designated by the President of the United States (with the Senate approval) as "secretary of music and fine arts" in his cabinet. This is a direct conformity with the arguments so forcefully advanced by John C. Calhoun in his recent addresses in many of our large cities, including Washington.

### Text of the Bill

The following is the text of the bill: **BILL** to establish a National Conservatory of Music and Art for the education of advanced pupils in music in all its branches, vocal and instrumental, and for other purposes.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That the termination of this war and during a period not to exceed ten years there shall be established in the United States an institution of learning to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into five departments of equal standard, to be located, one in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the director-general, one in the State of New York, one in the State of Illinois, one in the State of Florida, and one in the State of California. It shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music and also in literature composition and such other necessary attending studies and branches of music as the General Board of Regents of the National Conservatory shall prescribe.

One conservatory to be located in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the Director-General of the National Conservatory, to which pupils will be entitled to attend in the District of Columbia, the States of Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Kentucky and Tennessee.

The second branch to be located in Florida, to which pupils shall be entitled to attend from the States of Alabama, Mississippi, Georgia, Florida, Louisiana, Texas and Porto Rico.

The third branch to be located in the State of New York, to which pupils will be entitled to attend from Pennsylvania, New Jersey, New Hampshire, Connecticut, Massachusetts, Rhode Island, Vermont, Maine and New York.

The fourth branch to be located in the State of Chicago, in the State of Illinois, to which pupils will be entitled to attend

from Ohio, Indiana, Illinois, Missouri, Oklahoma, Kansas, Nebraska, North Dakota, South Dakota, Iowa, Minnesota, Wisconsin and Michigan.

"The fifth branch to be located in or about San Francisco, or in or about Los Angeles, as shall be determined by the General Board of Regents, in the State of California, to which pupils will be entitled to attend from Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Washington, Oregon, Nevada, California, Hawaii, Alaska and the Philippines.

### Exchange of Pupils

"Pupils from one district can attend the conservatory of another district by permission of the Director-General of the National Conservatory. If any condition shall arise which shall necessitate a change in location of a conservatory, the General Board of Regents shall have power to change the location accordingly.

"SEC. 2. That the National Conservatory of Music and Art shall be under the control of a General Board of Regents, consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Committee on Education of the Senate, and chairman of the Committee on Education of the House of Representatives, who shall have all power to select sites and purchase or accept by gift the necessary grounds in every district for the purpose of the conservatory, or to accept funds for the purpose of erecting and maintaining such a conservatory. They shall have power to accept gifts for the purpose of encouraging musical education in general, or act as custodians of funds given or donated for purposes aforesaid. They shall have the power to establish rules and regulations governing the employment of a director-general, and all other officers, aides and employees necessary for such conservatories, and fix salaries of all officers and employees of that institution.

"SEC. 3. That the General Board of Regents shall have the power of appointing district boards of regents for all the conservatories. The persons so selected must be from the districts wherein the conservatories are located, and the selection of the same must be non-partisan, and merit only shall determine their qualifications who shall be identified with music or music organizations, the majority of the board to be musical or professional musicians and of good standing in the community; that the term of office for the respective regents is to be designated and shall not exceed the term of five years nor less than three years; that each of said boards of regents shall consist of seven members; that the said boards of regents shall be appointed three for five years, two for four years, and two for three years. That the district board of regents shall recommend the selection of a director to be known as district director of the conservatory and shall nominate all other officers, teachers, aides and employees necessary for that institution, the appointments to be made by the director-general. The salaries of the district directors, other officers, teachers and necessary employees of such a conservatory

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Photo by Maurice Goussier

### FRANCES INGRAM

American Contralto, a Distinguished Figure on Our Concert and Operatic Stages. She Has Been Engaged to Sing Next Season at the Metropolitan Opera House (See Page 20)

## MUSICAL MANAGERS HERE TO ORGANIZE

### Local Impresarios From All Parts of Country Respond to "Musical America's" Invitation

Local musical managers hailing from all parts of the United States met in New York this week through the invitation of Milton Weil, of MUSICAL AMERICA, to form a national association. The meetings were scheduled to take place on Wednesday, Thursday and Friday, at Chalif's Auditorium, 163 West Fifty-seventh Street.

Among the prominent local managers who accepted the invitation to participate in the formation of the association were Elizabeth Cueny of St. Louis, Mo.; Frederick R. Huber of Baltimore; Mrs. Katie Wilson-Greene of Washington, D. C.; Arthur Judson of Philadelphia; George D. Haage of Reading, Pa.; W. C. Taylor of Springfield, Mass.; Margaret Rice of Milwaukee, Wis.; Wilbur Kinsey of Baltimore, Md.; Mrs. Anna Goff Bryant of Galesburg, Ill.; Chauncey C. Hand of Scranton, Pa.; Mrs. Mai Davis Smith of Buffalo, N. Y.; T. Arthur Smith of Washington, D. C.; W. H. C.

Burnett of Detroit, Mich.; May Beegle of Pittsburgh, Pa.; Joseph A. Fuerstman of Newark, N. J.; Rudolph Steinert of New Haven, Conn.; Frank O'Hara of Scranton, Pa.; Anna E. Currier of Petersburg, Va.; Albert M. Steinert of Providence, R. I.; Ona B. Talbot of Indianapolis, Ind.; W. A. Fritschy of Kansas City, Mo.; George Kelley of Hartford, Conn.; Lawrence Evans of Atlanta, Ga.; Jack Salter of Atlanta, Ga.; Lois Steers of Steers & Coman, Portland, Ore.; Bradford Mills of Toledo, Ohio; Mrs. Edith Taylor Thompson of Pittsburgh, Pa.; F. J. McIsaac of Boston, Mass.; L. E. Behymer of Los Angeles, Cal. (represented by Rena McDonald); Harry Cyphers of Detroit, Mich.; Laurence A. Lambert of Portland, Ore.; Robert Boice Carson of Tulsa, Okla.; Ellison-White Musical Bureau of Portland, Ore. (represented by Catharine A. Bamman); A. H. Handley of Boston; Marion Andrews of Milwaukee, and Gwendolyn Leo of Erie, Pa.

On Thursday evening the visiting managers were to be the guests of Samuel L. Rothapfel, at the Park Theater, to witness a performance of "The Pursuit of Happiness." On Friday evening the visitors were to be the guests of the National Musical Managers' Association at a dinner in the Hotel Commodore.

A detailed report of the various meetings will be published in MUSICAL AMERICA next week.



# Bill for National Conservatory Introduced by Senator Fletcher Provides Also for Art Ministry

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to be fixed by rules established by the General Board of Regents.

"The duties of the district board shall be to co-operate with the director-general to supervise the management of the conservatories and to make recommendations and suggestions to the director-general. They shall constitute a permanent advisory committee and shall co-operate with the district director and together shall work for efficiency and good results.

"Any member of the district board of regents, or all members, can be removed by the General Board of Regents on charges preferred by the director-general for causes as prescribed by the General Board of Regents.

"In case there is no recommendation by the district board of regents or the recommendation is rejected by the director-general, the director-general can instruct the district directors to act as may be necessary.

## To Fix Standards of Admission

"SEC. 4. That the General Board of Regents, together with the director-general, shall fix the standard for admission of pupils to the various departments of the conservatory; they shall fix the number of students to receive free scholarships in each district to be won by competitive examination according to rules prescribed by the director-general; it shall also fix the tuition fees for paying students; both male and female shall be entitled to attend the conservatory and shall be admitted to the competitive examinations for free scholarships or as paying students.

"SEC. 5. That the General Board of Regents shall immediately appoint a director-general, who shall be a graduate of one of the recognized musical colleges, universities or conservatories, or is pre-eminently recognized for his musical ability, whose first duty shall be to collect data and information regarding the establishment of the conservatories and who shall appoint a committee of experts to prepare a curriculum of studies which shall be the standard for teaching for all of the conservatories to be established by the Government; they shall also advise the director-general in all matters pertaining to music; he shall carry out all instructions given by the General Board of Regents and shall supervise all conservatories established by the Government.

"The General Board of Regents shall adopt rules and regulations governing the appointment and removal of the director-general as well as the district director and other officers, teachers and employees of the National Conservatory.

"SEC. 6. That they shall have power to decide in which district to establish the first branch of the National Conservatory, the second branch, the third branch, the fourth branch, and the fifth branch. When the General Board of Regents shall decide the time to establish the different branches of the conservatory they shall then ask Congress to make an appropriation for the same. In case Congress shall make an appropriation at the time this act becomes a law, such appropriation shall not be used until after the war, except such expenses as the salary for the director-general and his staff or other expenses connected with the preparation of data and plans for the National Conservatory which can be applied immediately. The Board of Regents, however, have the power, even during the war, to accept gifts and contributions for the purpose of establishing and maintaining one or more branches of the National Conservatory; when such necessary funds to erect and maintain such an institution are provided by private citizens or organizations, they need not wait for the termination of the war.

## How Staff Is to Be Appointed

"SEC. 7. That all employees, teachers and instructors of the different branches of the National Conservatory shall be appointed in accordance with the Federal civil-service rules, except the director-general, who shall be appointed by the General Board of Regents and the district directors of the different branches of the National Conservatory, as well as the department heads and heads of subdivisions of such conservatories, who shall be nominated by the district boards of regents and appointed by the director-general of the National Conservatory; all officers, professors, teachers and employees of the National Conservatory

must be citizens of the United States.

"SEC. 8. That the General Board of Regents meet at least once annually. They can delegate all power to an executive board consisting of three members of the General Board of Regents, the chairman of the Education Committee of the House of Representatives, the chairman of the Education Committee of the Senate and the Speaker of the House or the President of the Senate, who shall meet at the request of the director-general; they can also delegate all power to act to the director-general, who in turn can delegate power to the district directors or to the district board of regents or to the chairman of such boards, as it may deem necessary.

"The district directors of the conservatories must guide themselves in all cases by the rules of the General Board of Regents or orders of the director-general.

"SEC. 9. That it shall be the duty of the district directors of the conservatories and the district boards of regents to require annual reports from the faculty of officers or agents appointed and transmit the same to the director-general with such recommendations and suggestions as they may deem proper.

## Joint Meetings of Officers

"SEC. 10. That the respective district boards or regents shall hold an annual joint meeting at the headquarters of the National Conservatory in the District of Columbia, or at any other place as may be designated by the director-general and as often as may be deemed by the director-general to be necessary; for each meeting at headquarters in the District of Columbia, or at any other place as designated by the director-general, attended by the district board of regents or by members of the expert advisory committee appointed by the director-general, they shall receive per diem pay not exceeding the sum of \$10, with mileage from and to the place in which the regent or member of such committee may reside. The district board of regents are entitled to mileage only from and to the place of their residence of each meeting they have in their respective districts, at the headquarters of the branch conservatories, which they should hold not less than once in three months.

"All officers, professors and teachers of the National Conservatory are entitled to the use of the United States mail, when writing on official business, to the use of the Congressional Library, to the use of the Printing Office, and to free mileage whenever they are traveling on official business in connection with the National Conservatory. The district boards are entitled to free use of the United States mail in matters pertaining to official business of the respective conservatories, and to mileage when traveling on special official business at the request of the director-general.

"Government buildings can be used for offices or other purposes in connection with the National Conservatory.

"SEC. 11. That the General Board of Regents shall have the power to erect and maintain additional branches of the National Conservatory without special permission from Congress, provided such funds to erect and maintain such institutions were donated by private citizens or music organizations.

## Ramifications of the Institution

"SEC. 12. That the director-general appointed by the board of regents may at the same time also be designated by the President of the United States secretary of music and fine arts with or without additional salary, in which case the director-general shall also supervise music instruction in all other Government schools. Such designation must be confirmed by the United States Senate.

"By mutual agreement with the State and municipal authorities the director-general may arrange that district directors supervise music instruction in State or municipal schools, high schools, colleges or universities.

"By agreement with the Labor Department of the Federal Government, the director-general may arrange to have a Federal agency in music established in connection with the National Conservatory.

"The director-general shall request the district directors and the district boards of regents to prepare a plan how to co-operate effectively with those who endeavor to promote music in the communities or how to encourage composers of

American music or how to be helpful to musicians in general in order to encourage musical education in this country.

"SEC. 13. That the board of regents, through the director-general, shall have the power to grant certificates of merit and recommendation to the public, as teachers of good standing, to such music teachers who shall comply with the methods of teaching recommended by the faculties of the National Conservatory and who shall submit to an examination as approved by the director-general.

"Diplomas from conservatories in good standing or certificates from music teachers of authority may be taken in

lieu of examination as approved in case by the director-general.

"The director-general may arrange with officers of 'musicians' and teachers' organizations to act for the National Conservatory to supervise such examinations twice a year.

"SEC. 14. That this institution shall have the right to use the National Conservatory of Music name.

The bill has been referred to the committee on education and hearings will probably be held in June or early in July, the specific not having as yet been decided.

ALFRED L. M.

# LONDON ACCLAIMS MELBA AS BEECHAM SEASON BEGINS

Inauguration of Covent Garden Opera Year a Brilliant Social Event, With Puccini and Verdi Dominating Repertory—Thomas Burke, New Tenor, Commands Esteem—Bantock Provides Score for New Bennett Play—Diaghileff Declines Honor of Public Fête for His Russian Artists

"MUSICAL AMERICA" takes pleasure in announcing the engagement of the distinguished British critic, Gerald Cumberland, as its London correspondent. Mr. Cumberland, who has written on musical subjects for practically every important London paper, has just returned from nearly four years' service with the army in the Saloniki section. His book, "Set Down in Malice," just published, has made a great sensation in England. Hereafter Mr. Cumberland will write weekly articles for this publication.

London, May 14, 1919.

COVENT GARDEN, after being closed for operatic purposes for five years, opened what promises to be a brilliant season on Monday, May 12, with Puccini's "La Bohème." When I say "brilliant," I mean from the social point of view, but the social point of view appeals to me less than yesterday's dinner. Musically, Covent Garden will not excite me at all during the next few weeks. Nor, I think, would it excite the New York amateur.

Take the first week's program as an example. Puccini, Verdi, Puccini, Verdi, Puccini, Puccini. Incredible! Yes, but true. The second week is to be only slightly more varied. When one has heard "La Bohème" five or six times, one has no longer an ardent desire to hear "La Bohème." When one has heard "La Traviata" twenty times, one begins to dread the possibility that the future may hold a twenty-first time. And the future in these days always does hold a twenty-first time.

Of course on Monday night we had Melba. (Over here, you know, we call her Dame Melba, in acknowledgment of her new war-title, but this, I imagine, will soon drop out of use.) The King and Queen were present. The house was packed. Much patriotic cheering; much display of emotion; great enthusiasm for the artists; calls and recalls; much chatter about the new tenor. Yes, the new tenor must be written about.

## A New Tenor

His name is Thomas Burke, and on Monday he made his first appearance before a British audience. His success, though immediate, was not overwhelming. His *bel canto* is as good as the *bel canto* of the best Italians; his voice is full and rich and resonant; he can leap to a high note and hold it with surety and ease; moreover, he has finish and delicacy. What he lacks is experience. He both overacts and underacts. By trying to do too much he ends in doing not quite enough. Remarkable artist though he now is, he will be still more remarkable a couple of years hence.

More than six years ago, when he came entirely without training and was on way to Italy for the first time, he told me that for years he had been earning his living as a collier. Though Thomas Burke is much advertised, that fact is not advertised. Yet, musically, we donors are not snobs. His *Rodolfo*, spontaneous and full of emotion, betrays sign of awkwardness or lack of polish.

Another newcomer was Alfred Magnat. He did very good, intelligent work as *Marcello*. Neither has Kathleen Tournel sung here before; she made good impression.

But the honors of the evening of course, to Melba, who, since last heard her five years ago, does not appear to have altered in the least. Her voice and style are as magnificent ever. Sir Thomas Beecham, whose son at Drury Lane has only just included and whose company is at present touring the provinces, conducted with verve of one who really believes in easy, greasy music. But does he in believe in it?

## An Operatic Babel

Last night I witnessed the astonishing spectacle (though most people do not find it astonishing) of one singer delivering his words in one language and the remainder of the cast sang in another. This sort of thing renders operatic ridiculous, and in no other art is such a *bêtise* tolerated. The new Verdi's "La Traviata." I see it announced that this opera was given for its own sake, but to introduce a prima donna, Mme. Ayres Borghi-Zucchi. I can well believe it, though this something also renders opera ridiculous, seems absurd to have to insist at time of day that the intelligent man to the opera to hear first-rate music, to hear a first-rate voice discourses music that is only fifth-rate. But Covent Garden is cursed by fashion. Sir Mugnone conducted a performance was thoroughly Italian; both Italian composers and interpreters seemed barred by nature from leaving anything to the imagination. They cross every and dot every i; sometimes, indeed, dot i's that are not there.

There is to be no German music at Covent Garden this season. Not a word of Wagner! Strange! For, during whole of the war, Sir Henry Wood, Sir Ronald and other famous conductors have been playing this composer's works to large and appreciative audiences, no one has demurred. Moreover, Thomas Beecham has produced operas quite recently in London and at this moment playing them in North.

## Incidental Music by Bantock

The other night I went to see Alfred Bennett's new play, "Judith," very recently produced at the Kingsway Theatre, in order to hear Granville Bantock's specially composed incidental music. Bantock is extraordinarily apt in suggesting Eastern atmosphere, and he strives with quite a tiny orchestra to create the color, the language and the mystery of Eastern lands. The play is poor stuff, but as Bennett has a long following in America, it will probably be seen in New York before long. Bantock on the other hand, is little more than name on the American side of the Atlantic, though here, of course, he is among the biggest of our major composers. His music for "Judith" seemed first-rate stuff, but I heard very little of it; for, though I was sitting in the fourth row of the stalls, most of the cate sound was drowned by the incessant talk of the audience, and Lillah McCarthy, "daring" costumed the tent scene. *C'est la vie!*

## Russians Decline Honor

Serge Diaghileff has begun his season of Russian ballets at the Opera, and though we have had this extraordinarily beautiful group of dancers with us for some months, yet they are more discussed in artistic circles.

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# GANZ SAYS AMERICA IS "DOING FINELY" IN MUSIC

Great Swiss Pianist Points to His Own Experiences as Evidence of the Soundness of His Diagnosis—Discusses Yankees and Their State of Musical Grace with Honest Yankee Spirit—The Artists' Room as a Barometer—War Has Forced Attention to Home Products—How the Reproducing Piano Is Sending Pianists' Stock Up—Thinks Luck and Providence More Effective Than National Conservatory in Bringing About a Musical Awakening—The "Holy Duty" of Playing New Works

By DOROTHY J. TEALL

CLASSIFICATIONS of musicians are so many and of such unvarying badness that only a striking combination of circumstances could provoke the putting forth of another. Such a combination, made up of the reputation and the recital-hall and private life personalities of Rudolph Ganz, tempts the drawing of a new line of demarcation among members of the confraternity of artists: those who look like their pictures and those who don't. Mr. Ganz is one who doesn't.

No rule was ever put forth without some little exceptions sticking up their impudent heads. But rules cannot be so easily invalidated, and I repeat that Mr. Ganz is one of the artists who don't look like their pictures, despite the eminent truth to life of the photograph of him which appears herewith. The common defense for keeping up the practice of the pictorial arts in the face of the perfection of the camera is that while mechanical means can record facts of appearance, only a human hand directed by human sympathy and understanding can tell the spiritual truth and all the spiritual truth about it. Here is another rule upset by the accompanying illustrations! For the drawing, which is reproduced here only at Mr. Ganz's express wish and request, is a perfectly photographic record of the great pianist's features, while the photographer, for once, caught reciting truth instead of facts. It is safe to say that the usual portrait shows Mr. Ganz as a coldly intellectual, even academic musician. The all too frequently distorting medium of the concert-hall shows him in the less harsh but still falsifying light of a stupendous technician. Facts are component parts of truth, and Mr. Ganz is indeed the possessor of an intellect of tremendous driving force and of a technical mastery which could be produced only by such sturdy intellectual powers controlling and holding to their task the restive physical and emotional faculties. But he is more than this. These facts which, as a mere member of the public, have probably struck you the most sharply, are only some of the facts. The truth is that Mr. Ganz is unacademic to a point

almost of anti-academicism; that he is of a happy, open-minded temperament which is far more nearly that of the Yankee than that of the sophisticated, correct European.

The realization of this truth might come to you thus. You have, let us sup-

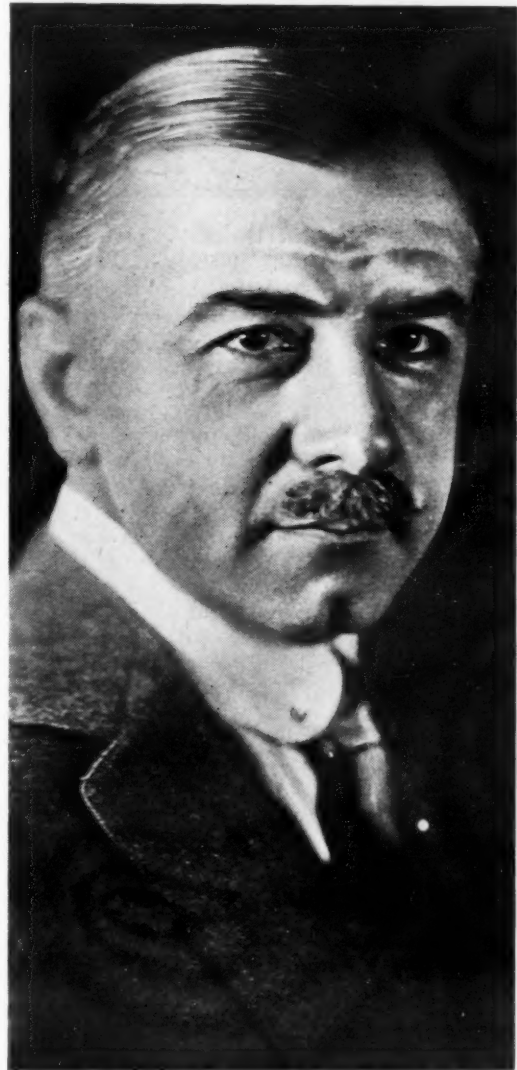


Photo by Strauss-Peyton, K. C.

Rudolph Ganz as the Camera Sees Him

pose, an appointment with Mr. Ganz, and believing him to be punctuality incarnate, you arrive at his hotel a little ahead of time in order to be on the safe side. The big clock in the lobby chimes the hour. You ask to be announced, and then, to your disgruntlement and chagrin even more than surprise, you learn that he is not in.

You have spent many minutes in giving one of the decorative hall benches a mission in life by the time that Mr. Ganz makes his leisurely entrance. About the weather, which is frightful, he does speak; but about the lateness of the hour? Could he possibly have expected you to be beforehand, and then, when you weren't, have gone out on an errand? Is his pleasant smile of greeting only sunshine before storm? Perhaps it would be wisest to forestall objections by acknowledging oneself as somehow, mysteriously, in the wrong.

"It is quite late, Mr. Ganz—"  
"What! really?" Out comes a watch that has stopped. "Well, that is too bad. But I am always late. I shall be spoken of as 'the late Swiss pianist' even before I die!"

## America's Long-Distance Loyalty

And what he has to say on more serious matters is equally delightful.

"My American experiences, particularly in the West, for New York, after all, is scarcely American, have made me think out a phrase which might well serve as a text for whatever sermon I have to preach on this country's state of musical grace—'America's long-distance loyalty.'"

"I often think that the artists' room at a concert hall, the people who go there and the things they say, might profitably be taken as a musical barometer. Before the war it was always, 'Oh, Mr. Ganz, don't you remember me? I

heard you in Berlin in such and such a year; or, 'in Paris on such and such a date.' It was gratifying, this interest in and recollection of one's work, though very terrifying for a forgetful person. Why can't human beings be branded for purposes of identification the way animals are? Everyone should have his name and address blazoned on his forehead, and for admittance to the artists' room at any recital of mine should have a temporary addition made to that information in the form of a note of the time and place where he heard me and afterward enjoyed the honor of shaking me by the hand, a hand as nearly dead as hand can be and still belong to a living man. They are terrible people, these haunters of artists' rooms. They see you at your very worst, when you are just entering the phase of reaction and relaxation from the strain of the finished program. 'Don't you remember me, Mr. Ganz? I met you in Africa the winter you went there to play for the king of Zululand.' People from St. Louis expect you to remember them when they pop up in Seattle. And yet, what artist would willingly give up the sense of having touched people, the sense of signifying something more and better in the lives of his hearers than mere momentary distraction? That is what you get from the dizzying encounters of the artists' room.

"What I started to say was that before the war these good people were always referring to Europe. It was in Berlin, Paris or some other European center that they had heard you; or it was while they were studying under such and such a foreign master that they struck the rock of the particular pianistic principle about which they would like to have your advice.

"That is all changed now. Many of your Westerners tell you that the memory of your recital of a certain date is one of the happiest of their New York visit. They are much less dependent on foreign indorsement for their pleasure in an artistic offering than they were. They are more interested in finding out for themselves how good an artist is than in being told what authorities have said that he was good. They are becoming more self-reliant in matters of taste and therefore a great deal more charming. They begin to show clearly-marked and interesting likes and dislikes which set up an entirely new and piquant atmosphere in American concert-halls. You know they say that all Americans are from Missouri. I think you Yankees used to be rather ashamed of that in the days when you looked for the stamp of the foreign manufacturer almost before



A Cartoonist's Version

you examined the quality of the goods themselves. The war, by cutting off European artistic supplies, forced attention to home products.

## Examples from His Own Experience

"I have had lately so many experiences of playing for genuine American audiences—in little towns, for instance, where perhaps a pupil who had afterward become a friend of mine would arrange for a recital by me—that I feel competent to speak on this subject. If you are inclined to be skeptical about my 'American long-distance loyalty,' what do you say to people's traveling

from Northampton to Hartford to hear a concert; 140 miles, as they did in one Western instance, and 160 in another? I say that facts like that speak for themselves, and speak emphatically.

"The changed attitude is having a distinctly beneficial effect on the artists themselves. The old-fashioned spectacularism is rapidly disappearing. With the change from guarded aloofness to active receptivity on the public's part, the necessity is lifted for the artist's secreting himself until the very moment of appearance, for cultivating eccentricity of manner and dress, for presenting himself in a cloudburst of European commendations and indorsements which were probably worth very little anyhow. Each side, public and artist, can now make an easy, half-way advance toward the other and meet at last in amity and understanding.

"In Minneapolis, when I was playing there recently, they invited me to a dinner where, instead of being placed safely out of sight so that the bloom of novelty might not be rubbed off me before my concert, I was received as a genuine guest of honor by that gathering of representative business men. I couldn't help expressing my surprise and appreciation to them. I said, 'If I come here again, as I am positively going to do next season, I shall feel as if I belonged here and you were all my friends.' I had been there twice, I think, before.

"Then in San Diego the Teachers' Association entertained me at a luncheon and afterward we spent an interesting and profitable two hours discussing everything under the sun from musical modernism to fine points of technique. Someone asked about a statement I made in a MUSICAL AMERICA interview years ago. They were alive, those people; they gave a great deal to me, and I, I hope, succeeded in giving something to them. By the time we finished, I knew them by more than the hand-clasp and the eyes.

"An old pupil of mine who was helping some charity in her home city, La Crosse, Wis., proposed to the president of the literary club in charge of it—an Ibsen Society, I believe it was—that they should have me give a concert, half the proceeds to go to the cause they were advancing. I went. The house was sold out two days ahead, and that in a city of 40,000, hardly any of whose inhabitants, I feel sure, were the kind of people either to know or to care for the verdict of the East, or New York, or Europe. It wasn't reputation that attracted that audience. Partly, of course, it was the charity that drew them. And for the rest? Music.

## The Piano Like a Bad Singer

"All these experiences seem to me the more wonderful as happening to a pianist. The pianist's prestige with the crowd is equivalent only to that of a singer with diction so bad that his English sounds like Italian, and *vice versa*. And it is the diction, you know, that catches the audience for a singer. Where would McCormack be without his marvelous clarity of enunciation? Then, too, a piano recital presents so many more claims on the untrained listener's patience. The doodle-doo of the accompaniment to a song doesn't take much of the ordinary listener's attention; so, practically, singing consists of just one line of sound. Piano music, to be worth anything to the hearer, must be appreciated harmonically, and that is no simple task. There is not the variety of color in the parts that orchestral work has.

"This condition is being largely obviated as the reproducing piano wins vogue. We all know that the monster audiences which McCormack, Heifetz, and Galli-Curci draw throughout the country are largely attributable to people's familiarity with their records. So far from eclipsing the artist in *propria persona*, mechanical music-making devices have initiated a new day of prosperity for him. And what the phonograph has done for singers and players on other instruments, the mechanical piano is at last doing for pianists.

"Musically, America is doing finely. Of course she does not yet stand at the highest point of musical taste and appreciation, but in those regards in which the situation is subject to conscious control, it could not be bettered, while for the rest we must just trust to luck and Providence. Man acquires more learn-

[Continued on page 4]

## London Acclaims Melba

[Continued from page 2]

any other feature of our public life. They have a particularly large repertory, including music by Borodin, Tchaikovsky, Rimsky-Korsakoff, Glazounoff, Glinka and Chopin.

Quite recently a powerful and very representative committee began to arrange a public dinner in honor of the Russian Ballet, but I hear at the moment of writing that this scheme has had to be abandoned owing to the fact that the chairman of the committee has received the following letter from M. Diaghileff: "While our country is in its present tragic condition, we Russians naturally feel, unfortunately, unable to accept the offer of a public festivity even on artistic grounds. Especially now, when the Dowager Empress has arrived in England and a fugitive, and when we hear daily that people are dying of hunger in Petrograd, we feel that it behooves us to abstain from public functions of this kind, however flattering they may be to us as betokening the cordiality with which the public has received us."



# GANZ SAYS AMERICA IS "DOING FINELY" IN MUSIC

[Continued from page 3]

ing with mere passage of time than any schoolmaster can cram into him. People ask me if I don't think a national conservatory would speed up progress. No, I don't. A national conservatory can be only one of the effects, not at all a cause, of musical awakening. Many masters won the Prix de Rome at the Paris Conservatoire, but Berlioz, the greatest of

France's musicians, didn't. I have more than once had occasion to say, 'X. or Y. or Z. is a good musician in spite of his conservatory training.'

"One way in which the artist can actively help is by fulfilling the holy duty of playing new works. In one little town where I played the Ravel 'Jeux d'Eau,' a man came up to me in the railroad station the next morning and told me how much he had enjoyed it. He didn't

know a note of music, but he had seen the play of the water as I did that number. Was that not a compliment worth getting?"

"My tuner is my father-confessor, and after the very first group I can generally tell him whether the audience is of the responsive kind that draws out an artist's best. More frequently than ever before I have lately told him, 'This is a splendid audience!'"

"Let the artist who would win favor with a true American gathering care that his attitude is not arrogant nor dictatorial. These people know what they like. Don't try to instruct them; lead them to the water and they will drink eagerly enough of their free will; will imbibe knowledge to their pleasure. For this is a democratic land, and it is right that its artists should be democrats, too."

## NORTH SHORE MUSIC FESTIVAL ATTRACTS CHICAGO MUSIC-LOVERS

Eleventh Annual Event at Northwestern University Brings Honor to Dean Peter C. Lutkin, the Conductor—Chorus of 600 and Minneapolis Symphony Co-operate with Florence Hinkle, Rose Lutiger Gannon, Arthur Hackett and Witherspoon in "Manzoni" Requiem at Opening Concert—Garrison Is Soloist with Chorus of 1500 Children—Present New Works—Concerts in Chicago—American Syncopated Orchestra Gives Three Programs

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, May 31, 1919.

THE Chicago North Shore Music Festival, held annually at Northwestern University, the big musical event of the week, began with a magnificent performance of Verdi's "Requiem" last Friday evening. These festivals, instituted over ten years ago, are gaining in national reputation from year to year as some of the most important spring music festivals of the country. Under the direction of Peter C. Lutkin, not only are the masterpieces of choral literature brought to hearing under the most favorable conditions, but many new compositions, both choral and orchestral, are presented for the first time.

This year, the festival has an added patriotic interest, through its last day, next Thursday, being known as "Victory Night." For this occasion Mr. Lutkin has composed a "Hymn of Thanksgiving," to be presented by the festival chorus and the Minneapolis Symphony Orchestra, with Rosa Ponselle and Paul Althouse as soloists.

Arne Oldberg, the Evanston composer, has composed a "Festival Rhapsody" for orchestra which will be heard for the first time at this concert.

The Patten Gymnasium at Northwestern University took on its annual festival appearance last Friday evening, when Dean Peter C. Lutkin raised his baton as the signal for the entire assemblage to rise and join in the singing of the "Star-Spangled Banner." Every available place in the vast auditorium was occupied by the elite of the North Shore and music-lovers from Chicago. The stage was filled with the festival chorus of 600 and the Minneapolis Symphony Orchestra, and facing the audience were the four soloists of the evening, Arthur Hackett, tenor; Florence Hinkle, soprano; Rose Lutiger Gannon, contralto, and Herbert Witherspoon, bass.

The Eleventh Annual Music Festival of the Chicago North Shore Festival Association was an accomplished fact. Prefacing the important event of the evening, the performance of the Verdi "Manzoni" Requiem, came a first presentation of Percy C. Fletcher's "A Song of Victory," a patriotic choral number of melodious themes and pleasing construction. It was well received, but the big Requiem, one of the most inspired of the modern choral works, was given a yet more admirable production. In this work the chorus took on unusual virility, an elasticity in changes of tempo, and a power, especially in the "Dies Irae," which was little short of thrilling. The soloists all distinguished themselves in their individual parts and in the various ensembles. Florence Hinkle and Rose Lutiger Gannon, both routinized and versatile oratorio singers, sang their music authoritatively and with artistry. Herbert Witherspoon, suave and experienced, made the bass parts stand out prominently, and Arthur Hackett, who was a newcomer to most Chicagoans, disclosed in his work a fine lyric tenor voice, well schooled, even in range and of refined quality. It is clear and true in pitch

and his diction also is highly commendable. Altogether a great performance of a great work.

### Children's Matinée

Saturday afternoon, the usual children's matinee brought to hearing the well-trained chorus of 1500 children's voices under the direction of Osbourne McConathy, associate director, with Mabel Garrison, the American coloratura soprano, as soloist, and the Minneapolis Symphony Orchestra under Emil Oberhoffer, in symphonic selections.

The children were heard in several specially arranged choruses, one, of more than ordinary merit, being the arrangement of Elgar's "Pomp and Circumstance" March for chorus, with orchestra accompaniment by Mr. Lutkin. The score, skilfully treated, wove some modern harmonic and instrumental effects into the music, which suited it very well. It was a charming number well sung, though the rehearsals, I understand, were scarce and few. "A Forest Rondo," a new cantata by Mrs. Louise Ayres Garnett of Evanston, proved a very pleasing and poetic inspiration and was received with approbation by the audience. Mrs. Garnett was compelled to acknowledge the applause the work received at its initial production. A group of patriotic songs, including "The Battle Cry of Freedom," with text by Julia Ward Howe, in which Harriet McConnell, contralto, took part, closed the afternoon concert.

Mabel Garrison was listed on the program for the "Charmant Oiseau" aria from David's opera, "The Pearl of Brazil," to which she added as an encore the "Ah, forse è lui" from "Traviata." Three songs with orchestral accompaniment, "Kom Kinjra" by Thrane, "Baby" by Siemmon, and "Vous Dansez, Marquise" by Lemaire, orchestrated by Pasternak, completed her contribution to the program. In this group, especially the second, "Baby," sung for the children, Miss Garrison showed her lyric characteristics, her charm of interpretation and her liquid voice, its ease, flexibility and high range. The applause was insistent, and after some dozen recalls, Miss Garrison repeated the Lemaire-Pasternak number.

The orchestra gave a brilliant reading of the "Mignon" Overture by Thomas, and a colorful and fantastic interpretation of the "Nut-Cracker" Suite by Tchaikovsky, and played the accompaniments with good tonal effect and rhythmic surety. The three remaining concerts of the festival will be reviewed next week.

Carl D. Kinsey, the business manager of the festival, has added another to the list of big musical events for the North Shore in this, the Eleventh Annual North Shore Music Festival.

### Concert Events

Three events of interest to musicians and artists were given last Sunday afternoon; one, purely musical, the concert of the Norwegian Singing Society at Wood's Theater, with Nelli Gardini, the well known American dramatic-lyric soprano, as soloist, and two of ballet and interpretative dancing. The first event in the latter class was that given at the Garrick Theater by Marie Yung, formerly the head of the ballet of the Chicago Opera Association, who

presented a Grand Ballet Classique with some thirty of her pupils. The other was a dance matinee at the Palace Music Hall, given by Paul Swan of New York.

The Norwegian Singing Society, under the direction of Otto Clausen, presented a program of songs and choruses made up entirely of compositions by Grieg, and these male singers, more than sixty in number, sang over a dozen songs with extraordinary fine tonal shading, pure intonation and precision, all a cappella, and in their work reflected much credit on their conductor.

Nelli Gardini, well known in Chicago, has long enjoyed the reputation of being the foremost exponent of Scandinavian song, and in her interpretations of fifteen numbers substantiated her claims to supremacy in this specialty. She has a very beautiful lyric voice, high, clear and under absolute control, and its carrying power is unusual. In such a fanciful number as "Snail, Snail" she brought out the charm of the sentiment, while in "The Dream," dramatic color pervaded the interpretation. She made a great success with her audience and had to give several encores. Edgar Nelson assisted her ably as accompanist.

Mme. Yung and her students were assisted by a capable orchestra under Rowland Leach's direction and disclosed very good training, agility, lightness and often charm in their ensemble and solo dancing. The program was long and varied, containing about twenty numbers. It closed with the "Dance of the Hours" ballet from Ponchielli's opera "La Gioconda," in which Dorothy Lang, Beatrice Gardel, Hildegard DeLoyia and Dorothy Gnaedinger, assisted by Herbert Magida, performed the solos.

Paul Swan, who gave his entertainment for the benefit of the Chicago Babies' Free Milk Fund, is a graceful poetic dancer, strictly of the interpretative sort. There were posings of selections of "The Rubaiyat," from pieces by Luigini, Kreisler and Glazounoff, and several pieces composed by Mr. Swan. A tidy sum was netted for this benefit, which was sponsored by a large coterie of Chicago society folk.

One of the most gifted and active musicians of the city, Herbert E. Hyde, is the conductor of the Commonwealth Choral Society, which gave a concert at Aryan Grotto Temple last Tuesday evening. Mr. Hyde made a fine showing with the singing of this chorus, a body of seventy-odd mixed voices, the women outnumbering the men about two to one, despite which tonal balance was well maintained. They sang, with swing and purity, several groups of songs and choruses. Elgar's abridged choral arrangement of his march, "Pomp and Circumstance," under its new name, "Land of Hope and Glory," was especially worthy of comment. Lucille Stevenson was to have been the assisting artist but was prevented from appearing by illness, and so Orpha Kendall Holtsman, soprano, was engaged instead. In her singing of a song by Liza Lehmann and one from the group of "Joyous Songs" by Montague Phillips, she disclosed a very good soprano voice, of even range and wide compass, and good musical style. She varied her selections with some cantillations, which were hardly up to the standard set by her songs.

Grace Grove played the accompaniment very well.

### Concerts by Syncopated Orchestra

Close analogy is found between the American Syncopated Orchestra (formerly known as the New York Syncopated Orchestra), and those bands of gypsy orchestras found in Hungary before the war. Both musical organizations are indigenous to their native countries and both are typically national. The American Syncopated Orchestra, an organization of players and singers picked from our talented colored people by the skilful and talented musician, Marion Cook, who not only conducts them but also fathers them, is unique in the list of musical organizations of the country. Their music-making is spontaneous, it is full of individuality in expression and in manner, and one thing in favor of our native talent is that the band both plays and sings with more artistic perfection than any gypsy band the writer has ever heard. Marion Cook, the conductor, is himself a well-schooled musician and a composer of extraordinary talent, and his songs and orchestral pieces are highly original and very ingratiating in their melodic content.

The band consists of violins, 'cello, double basses, piano, brasses, saxophones, drums and three banjos of somewhat large size, plucked like mandolins, and this combination gives some rare and unusual tone-color to the music the play.

There is also that inherent rhythmic halt and patter so characteristic of the Negro in their playing, making effects that are irresistible. In the three concerts which these players and singers gave here, their audiences gradually increased in size until Orchestra Hall, where they were all given, was sold out for the final concert days before the event took place.

There are several soloists in the band, both vocal and instrumental, and one of these, the drummer, is extremely clever in his manipulation of the drums and traps which make up the percussive battery. The American Syncopated Orchestra made a decided furore with its concerts in Chicago.

Hanna Butler, the gifted Chicago soprano, added much to the interesting program which was given last evening at the Arts Club as a memorial to the famous Chicago writer, Goodwin. Two of his plays were presented, and Mrs. Butler was heard in several arias. She made a great success.

Marsh MacNab, the Canadian soprano, arrived in this city last week and intends to do some coaching while here. She will be heard in concerts and recitals this summer. Mrs. Florence Mitchell, the Chicago contralto, will entertain during her stay in Chicago.

MAURICE ROSENFELD

### Words Are Part of Song, Decides U. S. Court

Judge Martin T. Manton, of the U. S. District Court, gave out his decision May 30 in favor of G. Ricordi & Company, Inc., who had brought suit to decide whether the sale of phonograph records of "Dear Old Pal of Mine" violated the copyright privileges of the composers, Gitz-Rice and Harold Roberts. It had been contended that the words of a song did not comprise part of a musical composition and that in consequence disk records could be sold without royalties to the writers of the song. The court's decision was against that view and since it is the first ruling of the kind amounts to the establishing of a precedent.

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## Keene Chorus Club Carries Seventeenth Festival to Success

Nelson P. Coffin Leads 300 Singers in Two Evening Concerts—Deems Taylor Present for Production of His "The Highwayman"—Orchestral Matinée Has Louis Eaton, Conductor, as Star—List of Soloists Assembled by E. F. Holbrook, President of the Club, Includes Anna Fitzu, Caroline Hudson-Alexander, Alma Beck, Marie Morrissey, De Gogorza, Gwilym Miles, Bernard Ferguson and Fred Patton

KEENE, N. H., May 24.—For many years Keene has been regarded as leading festival city. The annual Spring Festival, given this year on May 22 and 23, has added a new triumph to its long list of its successful efforts.

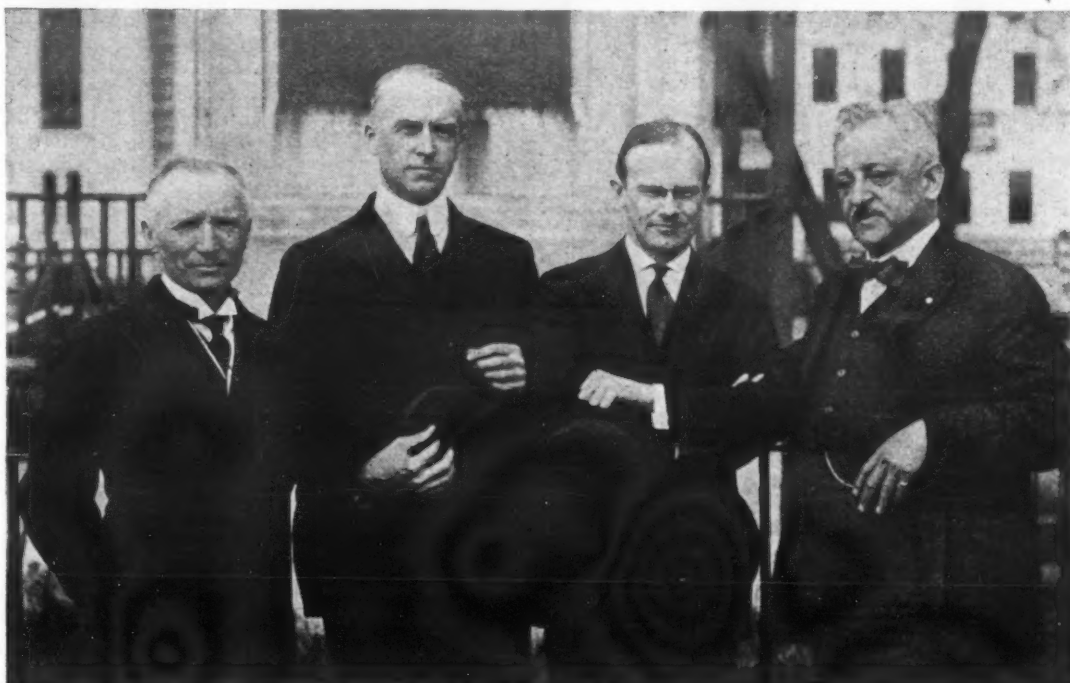
Keene, "the beautiful," a city of 10,000, delightfully located on the Ashuelot river in southern New Hampshire. Though more fortunate in many ways, it is in none more fortunate than in having such capable and enthusiastic leaders at the head of its musical interests as President E. F. Holbrook and Conductor Nelson P. Coffin of the Keene Chorus Club. Mr. Coffin, a native of the city,

The audiences, which filled City Hall to capacity, were most enthusiastic, and soloists, chorus and orchestra were given generous applause.

### Opening Program

The Thursday evening program was one of rare excellence. The presence of Miss Fitzu and Mr. De Gogorza, two artists of exceptional ability, the excellent work of the chorus, the superb playing of the Festival Orchestra and the singing of the High School Chorus made the program exceptional.

The production of "The Highwayman" by the full chorus with orchestra, and Bernard Ferguson, soloist, was given particular interest by the presence of Deems Taylor, the composer, in the audience.



At the Keene Festival. Left to Right: Gwilym Miles, Baritone; E. T. Holbrook, President of the Keene Chorus Club; Deems Taylor, Composer, and J. M. Priaulx of C. H. Ditson & Co., New York, a Festival Visitor



Ensemble of Artists. Left to Right: Caroline Hudson-Alexander, Marie Morrissey, Bernard Ferguson, Fred Patton, Alma Beck and Raymond Allan

overcome the obstacles which must exist in a community of this size, and has aroused such enthusiasm that the chorus he conducts not only maintains membership and musical standard but has shown substantial growth in the course of the seventeen years in which it has been connected with it. To President Holbrook must be the chief credit for the success of the festival because, for it is to his devotion to the interests of the society and his generous financial support that have made its artistic triumphs possible.

### Rising Generation Co-operates

The younger element in the city has not been neglected in the planning of these festivals. The chorus of the Keene High School took part in the programs. A feature of this year's festival was the performance of César Franck's "Beatitudes" on the second evening. This difficult work requires seven soloists. The other choral works presented included "The Highwayman" by Deems Taylor and "Fair Ellen" by Max Bruch, while the High School Chorus sang Dudley Buck's "Festival Hymn," composed for the World's Jubilee in 1872. The festival forces included the Keene Chorus Club, a well-trained organization of 300 voices; a Festival Orchestra composed of thirty-eight Boston, New York and Philadelphia players, with Louis Eaton as conductor, and a list of soloists which included Anna Fitzu of the Chicago Opera Association and Caroline Hudson-Alexander, sopranos; Alma Beck, mezzo-soprano; Marie Morrissey, contralto; Lambert Murphy and Raymond Allan, tenors; Emilio De Gogorza, Gwilym Miles and Bernard Ferguson, baritones, and Fred Patton, bass. The chorus was excellent, the orchestra one of the finest ever assembled for a Keene festival, and the soloists of exceptional calibre.

In addition to the two evening concerts, an orchestral matinée program was given on the second day of the festival.

The High School Chorus sang the "Festival Hymn" with full orchestral accompaniment in a manner worthy of the

highest praise. Miss Fitzu won the hearts of the people here. Her personality, combined with her vocal powers and thorough musical intelligence, made her a favorite. She appeared twice in miscellaneous numbers, her offerings including the "Bird Song" from "Pagliacci," and the "Ritorna Vincitor" aria from "Aida." Ellmer Zoller of New York played the piano accompaniments for her.

Emilio De Gogorza was the bright particular star of the festival. He was heard in the Massenet aria, "Promesse de mon avenir," from "La Roi de Lahore," and the Rossini aria, "Largo al factotum," from the "Barber of Seville." Helen Winslow accompanied him at the piano.

The first evening's program closed with the production of "Fair Ellen" by the chorus and orchestra, with Miss Fitzu and Mr. De Gogorza as soloists and Mr. Coffin conducting.

### An Orchestral Concert

At the orchestral matinée concert, the Festival Orchestra with Louis Eaton, conductor, was heard to distinct advantage. The numbers on the program were by Berlioz, Bizet, Haydn and Victor Herbert. Worthy of special mention was the playing of Charles K. North, flautist, in the third movement, the minuet, of

the Bizet "L'Arlésienne" Suite No. 2. Gwilym Miles, the New York baritone, recently discharged from the army as song-leader at Camp Meade, was soloist. He was in excellent voice, singing the "Eri Tu" aria from Verdi's "Masked Ball," a group of Negro spirituals arranged by Burleigh, and Kaun's "My native land," to which he added numerous encores.

The production of the "Beatitudes" on Friday evening made a most profound impression. Soloists, chorus and orchestra combined to give an excellent performance. The soloists included Caroline Hudson-Alexander, soprano; Alma Beck, contralto; Marie Morrissey, alto; Lambert Murphy and Raymond Allan, tenors; Bernard Ferguson, baritone, and Fred Patton, bass.

The Keene Chorus Club may well be pleased with the success of the Seventeenth Annual Spring Festival. Artistically, it was a complete triumph, reflecting to the credit of all who had a part in it. The directors of the club are: President, E. F. Holbrook; vice-president, C. H. C. Dudley; secretary, F. E. Howe; treasurer, the Hon. C. G. Shedd; librarian, H. E. Gale, and the Hon. Frank Huntress, Mrs. Frank Huntress, W. E. Mason, R. L. Whitney, Mrs. A. W. Pressler, H. W. Sawyer and W. H. Ryder.

LEON S. FIELD.

## GREELEY FESTIVAL BEST IN ITS HISTORY

### Henri Scott, Matzenauer and Fine Local Artists Heard in Colorado Event

GREELEY, COL., May 29.—Greeley's fourth annual music festival was given in the Sterling Theater on May 26, 27 and 28. Greeley is the only city in Colorado which has ever attempted a music festival, and the fact that the venture has always paid its own expenses is a matter for congratulation and some wonder. It is also an unusual fact that a pass has never been issued to a festival performance, even the director buying his tickets at the regular price. The war did not affect the festival plans and the usual number of high-class performances were given successfully.

The festival is sponsored by the Music Department of the State Teachers' College, the Greeley Rotary Club and the *Tribune-Republican*. The musical director is Prof. J. C. Kendel, of the Teachers' College.

This year there were four concerts, the first being "The Messiah." It was sung by a chorus of local singers numbering 200, with Henri Scott of Metropolitan fame as the star and three well-known Denver singers, Mrs. Bernice W. Doughty, soprano; Mrs. Bessie Dade Hughes, contralto, and J. Warren Turner, tenor, completing the quartet.

This is Mr. Scott's third appearance here and his singing never fails to delight. He received his usual ovation. The other singers sustained the interest admirably. The chorus and orchestra improve each year. Altogether, "The

Messiah" was a creditable performance.

So many expressed the wish to hear Henri Scott in something besides oratorio that he was persuaded to stay over and give a recital on the afternoon of May 27. He gave a delightfully well-balanced and understandable program, and to say that it was fully appreciated is putting it mildly. An added interest was given the concert by the accompanist, Mrs. C. E. Southard, a talented local pianist.

The third number of the festival was the light opera, "The Fire Prince," by Henry Hadley. This was entirely a local presentation and proved popular indeed. It is a tuneful, pleasant affair with a chance for displaying various expressive arts in which Greeley is rather favored with talent. Mrs. Ina Ramsey Beaman was a delightful leading woman and E. Rea Couzens as the *Fire Prince* was entirely in his element. The Philharmonic Orchestra did splendid work. The "Fairy" and "Butterfly Ballet," trained by Margaret Joy Keyes of the Teachers' College, did some excellent dancing. As usual, Prof. J. C. Kendel was the mainspring as well as the musical director.

The fourth and last performance was a recital by Mme. Margaret Matzenauer. Unquestionably, a Greeley audience never experienced quite such a protracted interval of gasping amazement and delight as Mme. Matzenauer furnished. The incredible power and beauty of her voice, the wonder of her interpretation carried the audience away and brought storms of applause. The diva was generous with her encores, singing the old familiar songs the people love to hear.

The festival was the finest ever given here and as plans are now under way

for a Municipal Auditorium to be constructed soon, even greater things are expected for future music festivals.

L. W. C.

### Use "Musical America" as Text-Book in Asheville Institute

ASHEVILLE, N. C., June 2.—There has been a marked increase in the interest in music this year at the Normal and Collegiate Institute. There has been held each week a class in Musical Appreciation. In this class, a study of the music of England, France, Italy and America has been made, though most of the time has been given to American composers and their works. Current events from *MUSICAL AMERICA* were given each week. The class was held under the direction of Mabel Coder, head of the department of music—she was assisted by other faculty members and by several prominent musicians of the city of Asheville. Several private and two public students' recitals have been held and two faculty recitals were given during the year.

CINCINNATI, O.—The mid-week matinée recital at the Cincinnati Conservatory of Music was participated in by May Varde-man, Mildred Taylor, Ruth Zipperlen and Mrs. Annetta Otting Gaskins.

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## BEECHAM TO GIVE ALL-YEAR OPERA IN COVENT GARDEN

**Choristers Go on Strike as Curtain  
Is About to Be Raised on Co-  
vent Garden Season—Vladimir  
Rosing, Russian Tenor, Creat-  
ing Artistic Furore — de Pach-  
mann Gives a Chopin Program  
—English Artists Eager to Visit  
America**

[From Staff Correspondent]

London, May 10, 1919.

WITH the conclusion of Beecham's grand opera season in English at the Drury Lane comes the gratifying announcement by Sir Thomas Beecham himself that henceforth he, Beecham, will give opera at Covent Garden in all languages, including English, all the year around. Very welcome as well as rather ambiguous is this bit of news. For the uncertain Sir Thomas fails to specify the period as to when exactly this "henceforth" is to be inaugurated, nor does he furnish any enlightenment for the thinking, interested ones, as to just what is to become of the regular annual Covent Garden season if Beecham is to give opera at Covent Garden "all the year around."

The opening night of the Covent Garden season on Monday will be an event of more than ordinary significance inasmuch as with this performance the doors to London's regular Covent Garden season will be opened again for the first time since 1914. As already reported, the opera chosen is Puccini's "Bohème," with Melba as *Mimi*, the new tenor Thomas Burke as *Rodolfo* and Sir Thomas Beecham conducting. Meanwhile (in fact, just as I am writing these lines, the news comes over the telephone), quite a number of the members of the chorus went on strike during the rehearsal to the first act of "Bohème." Those chiefly concerned in the strike were the Italian contingent, who demanded higher pay. Their argument is that unless they eat sufficiently they cannot sing. And with the prices of spaghetti and other staple products soaring higher and higher, the question of eating adequately becomes quite a problem, is their contention. They succeeded in enlisting the practical sympathy for their cause of some of the women members of the chorus, so that the rehearsal had to proceed with a chorus markedly thinned. It is very possible that the opera will have to be given without their co-operation for they firmly insist on their demands.

The remainder of the operatic week holds little promise of rising above the familiar state of operatic hackneyism: "Traviata," "Thais," with Mme. Edvina in the title rôle, "Rigoletto," "Tosca," again with Edvina, and a repetition of "Bohème."

Again I have to mention the indefatigable Beecham. The sphinx-like Beecham, in addition to his other undertakings, proposes to inaugurate a season of light opera at the Drury Lane the beginning of June.

And while we are on the subject of opera, it may not be inopportune to drive home to all *soidisant* enterprisers in the States, as to all others interested, that the Carl Rosa Company will presently be maintaining three opera companies throughout England. In addition to the two companies touring the provinces, the Carl Rosa Company is to open a four week season at the King's Theater, Hammersmith, June 20, in the course of which a new opera, of a prologue and three acts, entitled "Antoine" by Reginald Somerville, is to be brought out. Moreover, the company will also produce for the first time in London, "Stella Maris" of the late Alfred de Keyser.

Something of a song sensation in London is the Russian tenor, Vladimir Rosing, who has attracted a fairly imposing following to his banner. It is not that Rosing excels so much by beauty of tone or *bel canto* singing, as by his quite remarkable profundity of artistic conception, an exceptional intensity of expression and admirable musicianship. With closed eyes, but utterly devoid of pose, this undeniably intelligent tenor sings Russian, German, French, English and Italian compositions with the same extraordinary facility and understand-

ing, imbuing each work with a depth of meaning that in many instances appears nothing less than a revelation. The discerning auditor who also studies the audience, may remark how the Russian singer exerts a very remarkable influence on his public. Only on very rare occasions may one note such a state of utter devotion of the masses at a singer's performance. Of Rosing's concert in Aeolian Hall on Tuesday evening, MUSICAL AMERICA's regular London correspondent will furnish the professional and more detailed report.

Albert Coates, the English conductor, continues to augment the so very favorable impression he made with his advent in London Queen's Hall. The papers proclaim him a really great conductor. At his concert in Queen's Hall on Thursday with the London Symphony Orchestra, Coates offered a finished reading of the "Tannhäuser" Overture, two exquisitely done extracts from "Parsifal" and Tchaikovsky's "Pathétique," played with an apparent simplicity that denoted more than anything else the conductor's consummate mastery. The tragic note of the symphony was splendidly guarded. All in all, an inspiring performance. An assisting artist was the young pianist, Hilda Dederich, who played the solo of Saint-Saëns' "Afrique" with estimable abandonment and technical ability.

It is rumored in London musical circles that Landon Ronald has been approached with a view of conducting the Scottish Orchestra during the coming season, from November to February. Just how far Mr. Ronald will be able to make such a new obligation conform with his duties at the Guildhall School of Music remains to be seen. In this connection it is suggested that during the interim his place at the Guildhall might be filled by Sir Frederic Cowen.

Clara Butt is still enjoying her old popularity in London, as was demonstrated by the attendance at the first of the Special Sunday Concerts at Albert Hall last week.

On the whole, concerts flourish in London as in the halcyon days before the war in Berlin.

Giving the most absolute form of music precedence, there is to be mentioned the London Trio, which recently introduced a novelty in the form of a trio by an Italian, Giacomo Orefice. The new work was accepted as a finely colored, spirited and tuneful composition worthy to be included in the category of acceptable chamber music literature.

### Other Recitalists

At Wigmore Hall, Marguerite Meredyl proved herself a promising young pianist who, already, has accomplished much. The event was a performance of Mozart and Fauré quartets, Bessie Rawlins, Raymond Jeremy and Emile Doehaerd ably assisting.

A sonata recital was given by the violinist Murray Lambert, also at Wigmore Hall, Hamilton Harty cleverly assisting at the piano. The evening's feature was a new sonata by Sir Charles Stanford, written on decidedly classical lines, though scarcely with marked originality. Another violinist, Tessie Thomas, also with Mr. Harty at the piano, was heard in Aeolian Hall, playing a Handel Sonata, a Vieuxtemps concerto and Saint-Saëns' "Havanaise." Annabel McDonald was heard in a well selected program at Wigmore Hall on Wednesday. Evelyn Denham-Cookes is another songstress of considerable natural ability. Her program was devoted to works of Carissimi, Scarlatti, Bach, and Purcell. The admirable violinist, Albert Sammons, assisted. Of the pianists of the week are to be mentioned: Herbert Fryer, who played a program comprising the "Three Bs" with spirit and adroitness, Muriel Davenport, heard in a very heterogeneous program, and Mme. Lorraine Tombo, a very natural pianist, laying no claim to modern eccentricities.

### Pachmann Plays Chopin

The unchangeable Vladimir de Pachmann, with all his characteristic antics

well intact, played at Albert Hall yesterday, Sunday afternoon, devoting himself, as usual, to Chopin exclusively. In spite of his undeniable greatness as a Chopin illustrator, M. Pachmann's interpretations were by no means equal brilliant throughout the program, comprising: the Fantaisie in F Minor, Etude in E Minor, the A Major Polonaise, the Nocturne in B, the F Sharp Major Impromptu, two Preludes, Mazurkas and the A Flat Major Waltz. Again this eccentric character among pianists indulged in his little erratic mannerisms, in one case, for instance, manifesting his discontent with his playing by stopping and beginning a piece all over again. The audience, however, was large and keenly expected both of musical revelations as well as spontaneous personal digressions.

The more one gets around in professional circles, the more obvious does become how general is the desire, in many cases even the intention, among artists to go to America. The U. S. really are beginning to be considered somewhat in the light of a musical Mecca. In this connection it is not always a grateful task to enlighten these prospective visitors on the prevailing attitude of the musical America of to-day. And by no means all are quite convinced when told of the enormous musical lift in the States, especially during the last decade, which again has resulted in much discrimination; so that mere ostensible, or even a real European reputation, is no longer quite sufficient to ensure a success in America, but the artists must be equipped with a reliability and ready to demonstrate it there if they would be successful.

And in conclusion, the significant item that Albert Coates, the English conductor of Continental and especially Petrograd fame (as late chief conductor of the Imperial Russian Opera) has been engaged for June 1 to conduct operatic performances during the present Covent Garden Season.

O. P. JACOB.

# LAZZARI'S SUCCESS CONTINUES

## "She must have the vocal organs of a Caruso"

Miss Lazzari was a revelation. She is tall and statuesque, and her voice is that of a silver trumpet. Without visible emotion or apparent effort her voice fills the big auditorium clearly and distinctly, and yet it is seemingly never loud. She must have the vocal organs of a Caruso.

Atlanta Georgian.

## "We have heard this Italian contralto four times in a year"

Mme. Carolina Lazzari has a voice that has unfolded like a flower into its first full-blown beauty during the past year. We have heard this Italian contralto four times during that period, and each time her voice has shown an advance in richness, in power and in evenness.

The voice of Mme. Lazzari is a generous one, opulent and dark hued, with a glorious upper register. Her enunciation in her encore number "Roadways," put many a singer whose native tongue is English to shame.

Toronto Mail.

## "One of the very finest contraltos, or for that matter one of the best vocalists heard here"

Mme. Lazzari, as a newcomer to Pittsburg, made for herself an instantaneous record as one of the very finest contraltos, or for that matter, one of the best equipped vocalists heard here. Her tone is of unusual breadth and sonority throughout an unusual range. It is of rare softness and is dominated and controlled by a mind capable of all sympathy and possessing womanly qualities of the highest type.

Pittsburg (Pa.) Dispatch.

## "The tones of the singer were superbly luscious and dramatic"

Of the four singers the voice of the contralto Lazzari, showed the most ravishing beauty. The tones of the singer were superbly luscious and dramatic, and she handled the ornamental passages with ravishing ease. Of American upbringing, despite her Italian lineage, Lazzari is equally at home in English songs.

Toronto Saturday Night.

## "Organlike in its depth and power"

Carolina Lazzari—dark, Junoesque, heroic in person, singing in a contralto that was organlike in its depth and power, with the rich softness of velvet in its tones, a voice apparently endless in volume, as though its beauty might sweep on and on with fluent ease through spaces must vaster than the Auditorium.

Milwaukee News.

## "Free from huskiness or masculine tendency"

Mme. Lazzari is a queenly woman of the true Italian type, won her audience with an illuminating smile, and there was a storm of applause when she concluded her number, an admirable vehicle for displaying the wonderful range of her voice, free from huskiness or masculine tendency, yet taking the deepest note of any contralto of the day. When she sang "Roadways" in English, a language not much used in grand concert, the audience was again delighted.

Pittsburg (Kan.) Headlight.

**Management: CHARLES L. WAGNER**  
D. F. McSWEENEY, Associate Manager  
511 Fifth Avenue, NEW YORK





MUSICAL AMERICA:

They had foregathered at Delmonico's for a lunch. In the party were Paul Dufault, the distinguished and popular French-Canadian tenor, who has just come from a triumphant tour in Canada and is about to go to his home for a brief vacation; the editor of a well-known paper, and de Seguro, the baritone and distinguished character artist of the Metropolitan.

Paul Dufault has always been a great favorite of mine, not only because he is the best French style, but because of his intelligence, his power of phrasing. Then, too, he always presents the merit of a composition and does not mar it all by that particular nasal quality of the production which some of the French singers affect, and which I, for one, do not like.

As for de Seguro, who sees everything in this world through a monocle, is unique. I believe he was originally scheduled for a lawyer, but I guess he is too good-hearted and broad-minded to be successful in that profession. So he took to music, and to-day, what with experience, his cleverness, his rare judgment, his artistic sense and his absolute conscientiousness even to the smallest detail of costume in his performance, everything he does is characteristic. You may say with truth that whenever he or Scotti, or both, are on a scene, that scene will go well. Why? For the simple reason that they do not play for individual success but for the success of the scene, of the ensemble. Many a young artist, especially the younger women, have been helped by one or both of these men. They watch everything. Nothing escapes them. And everywhere they hold out the helping hand of suggestion and good-fellowship. De Seguro had just come from an audition at Aeolian Hall, where he had been hearing a number of young singers at the open air performances which are to be given this summer in the Stadium. "I am coming to realize," said he, "more and more every day what fine voices there are in this country. Recently I heard Dorothy Jardon, who you know made such a successful debut with the Campanini Opera Company at the Lexington Avenue Opera House last season. Do you know that that woman is one of the best voices in the country? Well, at this audition we discovered two wonderfully fine singers in a Miss Howell, a soprano, and a Miss Klint, a mezzo."

Discussing the general operatic situation in the country, de Seguro expressed his conviction that if there was any trouble in opera giving, it was principally due to the fact that so few of the men who undertook to conduct an operatic enterprise had any experience, even if they had, were willing to conduct the enterprise with some regard for the necessity of purpose not alone with respect to the public but with respect to their backers. He thought it was not so necessary for an impresario to be a great artist, or to be a great musician, it was eminently necessary for him to have some experience in operatic affairs and be a good business man. He mentioned the extraordinary success in recent years of Fortune Gallo to prove his assertion. He also said that a good deal of the public disregard for opera,

in the sense that people were afraid to invest even in tickets for a performance, was due to the many failures, bankruptcies, that had occurred owing to mismanagement.

When de Seguro was asked how the projectors of the season of so-called Spanish opera came to start with "Maruxa," which had neither plot nor interest, he replied:

"'Maruxa' is really a beautiful opera. But it was not given. So far as I am concerned, they made me Honorary President, which meant that I had neither anything to say nor anything to do. As for the orchestra, it was impossible. They had scarcely any rehearsal. The general rehearsal was a joke. I told the people that they would have to give very different performances if they expected to attract the support of New York City, which had seen and heard the best."

De Seguro instanced as one of the miscarriages of that season first, the fact that in order to get a Spanish chorus they had hunted among all the barber shops and other places for Spanish girls, many of whom had never been on the stage in their lives. And as for the scenery, some of it was a joke. In the opera that followed "Maruxa," which is somewhat on the line of "La Bohème," there is one scene which is supposed to be a snow scene. At the back of the stage they had a forest of green trees, but had pinned cotton wool on to the window sills of some of the houses, to give the effect of snow.

When de Seguro was asked to name some of the influences which had helped him in his career, he named Mme. Cleofonte Campanini. He said few people of the present time realize what a wonderful artist she was when she was singing. "Indeed," he said, "her *Aida*, her *Desdemona*, and other rôles in which she appeared were so remarkable that they still stand out in my memory. She was an inspiration to everybody who was in the company with her."

During the conversation Paul Dufault would occasionally come in with some of his own experiences, which have been quite remarkable, in Australia, where he has become a great favorite. One specific statement he made was to the effect that Australia is a great field, but it all depends how you are taken up by the first audiences to which you appeal. Should you be liked, then everything goes. If not, you had better leave right away. There is no reversal of the first judgment.

When I referred to the conscientiousness with which artists like Scotti, de Seguro and others in the Metropolitan Opera Company do all their work and how their conscientiousness goes so far as to be helpful especially to the younger members of the company, it occurred to me that it is not generally known that one of the reasons for that wonderful smoothness which characterizes all the first nights at the Metropolitan is due to the fact that Gatti has right along had a kind of unofficial cabinet with which he has advised. This cabinet includes Scotti and de Seguro and Amato, in past times, and sometimes Caruso. Matters are discussed in a very open and friendly way, though Gatti always keeps, of course, his own idea. But still, he pays a great deal of attention to the opinions of the others, for the reason that he knows their great experience, their absolute sincerity, their interest in the performances, and that they are devoted to him. The result is that no singer is really cast for a rôle without the chances of success or failure having been thoroughly discussed by men who consider the matter absolutely without fear or favor.

Another thing, too, which I think can be said now that the Metropolitan season is over, favoritism prevails far less than many people would suppose. Favoritism is the curse of all the operatic houses in Europe. It keeps certain artists in the public eye long after they have passed their prime, and some even when they have reached a condition of musical senility. It also brings out weaklings. Not so at the Metropolitan. Gatti is controlled by a sincere desire to keep up a high general standard, not to make mistakes, but his slogan is, "*Pace mio dio pace*." He wants peace above all things. He has managed to keep order in his operatic family to an extraordinary degree, and while he may have offended some and disappointed others, all are in agreement as to his good will, and above all, as to his good faith. He is a man of his word. He is perhaps nervously sensitive with regard to what appears in the press, and is also more than anxious not to make a mistake. This at times causes him to be over-cautious.

Writing about young American singers who have good voices and are full of

talent, Fortune Gallo, whose phenomenal rise as an impresario is one of the sensations of the musical season, tells me that Queenie Mario, in his company, is a great find. I heard that she studied for sometime with Sembrich and was supported by some wealthy business people who were interested in her success. Her real name is Queenie Tillotson. She is of good American stock and if she has anything like the talent and charm that report credits her with, she is going to make a great sensation before long.

John Brown, who you may remember was for sometime Controller of the Metropolitan and later became connected as Eastern representative of the Chicago Opera Association, writes me that something I wrote a little time ago might have created the inference that he had severed his connection with the Chicago Company. While I cannot see how what I wrote should create this impression, it is well to accede to our friend John's request and state that he has not given up his connection with the Chicago Opera Company and that he has only recently signed another contract with it for a term of years, so that he will continue to represent it in the East just as strenuously in the future as in the past.

Brown says that his connection with the Chicago Opera Company has been one of the most pleasant business associations that he has ever had, and as the business of grand opera is one in which he is deeply and vitally interested, he proposes to keep right on furthering the interests of the Chicago Opera Company in New York City. He says truly that New York needs the stimulating effects of this company's annual visit, and that he considers it an honor to be one of the factors in bringing it here, so that he will continue to devote all his energies in that direction.

Incidentally, in referring to the Chicago Association, let me say that a musical manager of very high standing informs me that the statement attributed to Campanini, to the effect that the report that the company had lost \$300,000 last season is incorrect. The manager says that it was not an exaggeration but was under-estimated, as the losses were considerably nearer half a million. And this manager made the remark not in any way to deprecate what Mr. Cleofonte Campanini was doing, for he credited him with unusual ability and admitted his great value, but he thought that a large part of the deficit was to be ascribed not to lack of support by the opera-going public in Chicago, but to the extravagant sums paid to a certain few in the company. He said that the time had to come when there would have to be a revision in this regard, in order to make opera at least self-sustaining. He brought up the trouble with the Commonwealth Opera Company, which started out with such fine prospects and which has lately, you know, come under the management of Fortune Gallo, who will run it next season and who has already secured dates in the best opera houses in the country for it. This company, he said, simply got into trouble through the payment of extravagant salaries to some of the artists, and particularly to some who might have been all right a few years ago, but who certainly had no drawing power to-day.

H. Iwaki, writing to me from Hamamatsu, Japan, tells me that he is about to publish a musical journal devoted to music and the industries in Japan. By the bye, do you know that they have already got several state conservatories of music and are about to inaugurate some others in a country that we consider far beneath us in civilization?

How much we have to learn! Incidentally, my friend Iwaki calls my attention to an article published in the *Japan Advertiser* of Tokio last April on the subject of "Music Teaching in Japan." In this article Mr. Iwaki states that Western music has been largely introduced, while the great war, especially the eternal trouble of Russia, gave occasion to send world famous musicians to Japan. The result is that music has been popularized to a greater extent than ever in that country, particularly through the introduction of phonographs and other instruments in the efforts of music teachers and lovers for the musical education of the public. Thus Japan is getting more and more musical all the time. Incidentally, Mr. Iwaki makes a very good suggestion, namely, that it is no good instituting more music schools unless they can be supplied with good teachers, and thus the primary requirement does not consist in the erection of magnificent buildings but in the sincere attitude of the government toward music and music teachers as an important factor in the social and home

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 174



Max Jacobs, Conductor of the Orchestral Society of New York

life. So Mr. Iwaki makes a plea that the public mind be changed in its attitude to music teachers and realize that if the general treatment of teachers must be improved, why not the general treatment of music teachers? Then he speaks of the fact that in Japan the common people have nothing much but vulgar songs, while good music seems to be for the noble and rich alone. This may be partly due to the fact that good musical instruments are costly, but all the greater is the responsibility of the government and well-to-do men to try every means for the promotion of good, sound, popular music. Concerts, Mr. Iwaki considers, should be held on more accessible terms. And so he has a word of approbation for the Tokio city authorities because of their offering opportunities to the citizens for hearing good music at Hibiya Park.

From this article it would seem that a good many problems they have in Japan are very much like some problems we have here. Incidentally, Mr. Iwaki in his correspondence refers to the influence of the aims and purposes of the Musical Alliance in his own country, which again shows that the mere existence of such an organization in the United States acts as an incentive to music lovers in other countries, even in far away Japan, to follow the lead.

The report that the Metropolitan, among its novelties next season, will produce an opera by the distinguished American composer, Henry Hadley, the story of which is based on Theodore Gautier's "One of Cleopatra's Nights" interests me greatly. Something on that line was given in one of the Russian ballets—the story of the poor slave who, to enjoy the favor of the great Egyptian queen, was willing to drink poison. I have great hopes for that opera. At the same time, I cannot help repeating what Scotti said, and to which I referred in my last letter, namely, that this country presents so much of the dramatic, tragic and the humorous, so why should we go to Egypt or ancient Britain or mediaeval France for librettos with which to inspire composers?

Apropos of what is going to happen next season in the operatic world, I have been struck by the reticence which prevails with regard to the plans of the veteran Hammerstein. As the time approaches when his contract with the Metropolitan to keep out of the field terminates, he seems to have become ominously silent. What has happened? Has he abandoned his long proclaimed plan, or is he working underground with the idea of suddenly coming out with a tremendous explosion?

They say that there has been a beautiful row in the Oratorio Society, of which the distinguished industrial leader, Charles M. Schwab, is the president. Curious, isn't it, that whenever there is a real row, it is likely to take place when

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

semi-religious or church organizations meet for a peaceful time?

The row is said to have been precipitated by a discussion as to whether the society should engage for its soloists singers of pronounced German sentiments or sympathies. The storm center was Frieda Hempel, the well-known concert singer and also distinguished member for several seasons of the Metropolitan Opera Company. A resolution was finally put through to the effect that the society would bar those singers who have been outspoken in their sympathy with the Teuton nations.

This decision seems to me to be eminently just. In the first place, there are too many American singers of standing and reputation who need all the engagements they can get. Then, too, there are foreigners here, Germans among them, who have either been discreet in their attitude or have become thoroughly Americanized. Indeed, many of them have become citizens.

With regard to Frieda Hempel, it is but just to that lady to state she is today an American citizen, by right of her marriage to an American business man. In the next place, we believe that Mme. Hempel has conducted herself with scrupulous consideration for our feelings all through the war period. An effort was made, it is true, at one time to decry her, but it had no basis in anything the lady had said or done. In the case of Mme. Gadski, Goritz and others, the situation was very different. These artists were open in expressing not only their sympathies with the Huns but did not conceal their jubilation at the sinking of the *Lusitania*, when Otto Goritz recited his discreditable skit. And then, too, Mme. Gadski's husband, Hans Tauscher, was found to be a very center of Hun activities in this country. It has been a miracle to many how he managed to escape after judicial proceedings had been commenced against him.

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Incidentally to Schwab, he has also been elected President of the Music Service League of America, a new organization whose aim is to educate the public through music, and also to collect photographs, records and musical instruments for distribution in military and other institutions, in prisons and asylums—a most worthy undertaking.

In accepting the presidency, Mr. Schwab declared his conviction that people generally are benefited by music and that a successful civilization is one in which the love of music and the arts has been fostered. Such a people need not fear Bolshevism.

Mr. Schwab is not the only one of our great captains of industry who has found out what music can do as a vital factor in the daily life of people. That is why he has given so much encouragement to community choruses. Not only the Bethlehem Choir but the musical activities in Bethlehem are a model for others to go and do likewise, and so follow Mr. Schwab's lead, his broad-minded views, and the encouragement he and his highly cultured wife have given to so many worthy artists.

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Ignace Jan Paderewski, the Polish Premier, is out in an appeal to President Wilson to name a commission of Americans to go to Poland and investigate charges with regard to the treatment of the Jewish population there. Mr. Paderewski claims that the reports of pogroms are unfounded, and even where they may have some justification, have been greatly exaggerated. Poland, says Mr. Paderewski, is absolutely cut off from the world by enemy territory, so the world knows little of Eastern Europe or its current events, except rumors affected by enemy coloring. He says that in Poland there are American, British and French ministers, who have not reported such events to their governments. There may be misery among Hebrews in Poland, but this misery is due to past misgovernment under their old autocratic rulers, and is not due to the five months old recently created Republic of Poland.

At the same time, it may be well to remind Mr. Paderewski, with due deference to his natural feelings in the matter, that the evidence of pogroms has come not alone from enemy sources but from sources of unimpeachable authority. Had it not been so, ex-President Taft never would have lent his name to them.

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Conflicting reports with regard to the success of a great artist, at the opera

in Mexico, come to this country.

For sometime past this artist has given considerable anxiety to his most devoted friends. My own conviction in the matter is that he has for sometime past overworked his really beautiful and sympathetic voice, and that he needs a more or less prolonged period of rest. My conviction in the matter is sustained by experiences in the past where artists were said to be "not in their best voice," as the phrase goes, yet they absolutely recovered after they had given their vocal cords and throat rest under simple and healthful surroundings.

A particular instance occurs to me in the case of a very charming singer, by the name of Mlle. Rossini, a member of Colonel Mapleson's company in years gone by. She was a lovely and impressionable little lady, who was much fêted by the *jeunesse dorée* of the community. And so, what with her operatic work, dinners and suppers, she was pretty well all in when the season was over. But she always turned up again with a fresh voice and her vitality absolutely restored. The secret came out when it was learned that she used to go back to the peasant life from which she originally came, how she lived in a forest among old friends and companions, went about barefoot, ate the simplest food, drank milk—in other words went back to nature for rest and recovery.

In a very interesting interview which Pierre V. R. Key of the New York *World* had with Carlo Hackett, the young American tenor who made so successful a début here last season, Mr. Hackett says that sometime ago, when he was on his way to fill an engagement at the Colon in Buenos Aires, feeling that his voice was not in the condition that he liked, he went to his teacher in Boston, on the way to South America, and stated that as he had not sung on the way over, he supposed his voice would probably sound a little hard and stiff. But, to his surprise, he sang better than ever. Then he discovered that the rest he had had, had done the trick. He had been overdoing the "colorature thing," as he called it, got his tones whitened too much, but by keeping absolutely quiet his voice had become normal again.

\* \* \*

Manuel Klein, who had won a position as one of our leading American composers and was the author of some very tuneful, clever comic operas who was for many years musical director of the New York Hippodrome and after that director of the Casino, has passed out at the early age of forty-two. He was, you know, a brother of Charles Klein, the very successful dramatist, who lost his life when the *Lusitania* was torpedoed.

For sometime past Klein has been under the weather. They say that while he was directing the orchestra at the Gaiety Theater in London the house was struck by a bomb dropped by Zeppelin raiders. A number of persons in the audience and on the stage were injured. Klein never conducted after that. They say he suffered from shell shock and ultimately died from it.

And yet so eminent an authority as Dr. Salmon, who has been doing war work for years in the American armies and who has returned from Europe, gives out his opinion that there really is no such thing as shell shock as it is commonly understood, and often referred to in the various accounts in the press.

In the first place, he adduces as an argument to support his conviction, the recovery of many of those who alleged that they were suffering from shell shock, under the influence of music, when their nerve control was restored, as well as their hearing. Dr. Salmon seems to think that the conditions created were absolutely due to fright. The cause was mental not physical.

In further support of his conviction, he states that of the tens of thousands of men who came under his observation who had been in the first line trenches and in the battle fronts, not one in a thousand claimed to have been afflicted with shell shock showing that the great majority were sustained through the trying ordeal by what is called courage, which enabled them to resist the nervous breakdown created by fright.

\* \* \*

In the New York *Evening Sun*, which not only "shines for all" but occasionally adds to the gaiety of nations, there appeared recently a letter from one of its readers, in which he asks the editor what he is to do with regard to his "chapeau mechanique," by which he means the collapsible silk top hat, or cylinder, as it is called in Europe, without which no opera-goer in former years was considered to be in full dress, and

unless after he had crushed it in and carried it under his arm he was able to "erect" it with a sharp report that could be heard a block away. The writer says that some seventeen years ago he paid \$8 for it, and that immediately thereafter it went into storage in a drawer of the chiffonier. He has just rescued it and he finds it just as it was when new. But he sees nobody wearing the "chapeau mechanique" to-day, and so he writes to the editor of the *Evening Sun* to know whether he thinks that type of hat is likely to come in fashion again. And he also asks if the editor had such a hat would he keep it or give it to the janitor's baby. He awaits with eagerness the editor's reply on this vital point. And the editor's reply is in the heading which is put to the letter, and which says: "Give it to some musical

critic." Evidently the editor of the New York *Evening Sun* is disposed to the musical critics as belonging to a somewhat inglorious past, and while the possession of a "chapeau mechanique" might add dignity to one of the musical critics, it also would give opportunity for some angered musician manager or impresario, as the hat is a collapsible quality, to vent his indignation by smiting the musical critic with the crown. But if the advice of the editor is to be followed and any of the critics is to be selected as the recipient of the "chapeau mechanique," let it be "the dean," the musical editor of the New York *Tribune*. How superbly would fit on his auburn curls and the increasing bald spot, says

Your

MEPHISTO

## CITY TO SUPPORT ST. LOUIS SUMMER OPERA

### Plans Almost Completed—K. of C. Chorus and Lichtenstein Orchestra in Concerts

ST. LOUIS, May 31.—All the commercial, civic and trade bodies have organized themselves together for the purpose of making the summer opera season in the Municipal Theater in Forest Park a huge success. The way that it is starting out assures us that this season will in every way come up to the fondest hopes. Operated on a quasi-municipal basis, the season will open on June 16 and will last for six weeks, till July 26. In all, there will be produced five operas in lighter vein and one grand opera. A. J. Seigel and Walter Donaldson of the Productions Committee have been in New York the past week and have engaged most of the principals. The operas which are to be given are "Bohemian Girl," "El Capitan," "Robin Hood," "Fra Diavolo," "Mikado" and "Carmen." Frederick Fischer has been drilling the big chorus, and the dancing features will be taken care of by Alice Martin and Olga Bates. There will be a large orchestra recruited from the ranks of the St. Louis Symphony. Enormous interest has been roused among the women of St. Louis, and a special committee has been formed headed by Mrs. Theodore Benoist, to co-operate with the Productions Committee. The officers of the Municipal Theatre Association, who sponsor the initial season and have secured the necessary funds to promote the enterprise are Mayor Henry W. Kiel, president; John C. Lonsdale, treasurer; Jackson Johnson, vice-president; G. A. Buder, second vice-president; Ernest W. Stix, secretary; directors, H. J. Pettengill, Dr. Arthur E. Bostwick, Mrs. P. B. Fouke, Guy Golterman, Martin J. Collins, Judge Daniel G. Taylor, John Schmoll, Walter S. Donaldson, Joseph Gilman Miller, Nelson Cunliff, Judge Henry S. Priest and August A. Busch.

The final concert of the Knights of Columbus Choral Club was given last Saturday night at the Odeon. Under the directorship of William Theodore Diebels, the men sang with inspiration and charming effect. The assisting soloists were Alice Widney Conant, soprano, and Luigi Torti, tenor, both of whom acquitted themselves nobly in solo numbers and also in singing the solo parts in Harling's "Death of Minnehaha." By special request, the club repeated the dissonant and mutiny scene from "The Voyage of Christopher Columbus" which they gave so successfully at their last concert. George T. Deveraux played the piano accompaniments for the club.

Assisted by some of the old-time members of the Symphony Orchestra, Victor Lichtenstein's Young People's String Orchestra gave a delightful concert Thursday evening at the Sheldon Auditorium before a good-sized and enthusiastic audience. This concert has been an annual affair for some time and was this year quite as interesting as usual. Mozart's "Don Giovanni" Overture was finely played and two movements of the Schubert "Unfinished" Symphony were performed in memory of a former member, Lieut. Stanley Goldman, killed at Belleau Wood, June 12, 1918. Vivaldi's Concerto for Four Violins, played by Mr. Silberberg, Mr. Gottschalk, Mr. Maurer and Mr. Swain, was the feature of the concert. It was very evenly performed. Mr. Lichtenstein conducted with authority, and the effects which he secured from his string choir were most pleasing.

The Symphony Society has sent notices to former season subscribers stating that June 15 will be the last date for selecting seats for next season. This move is

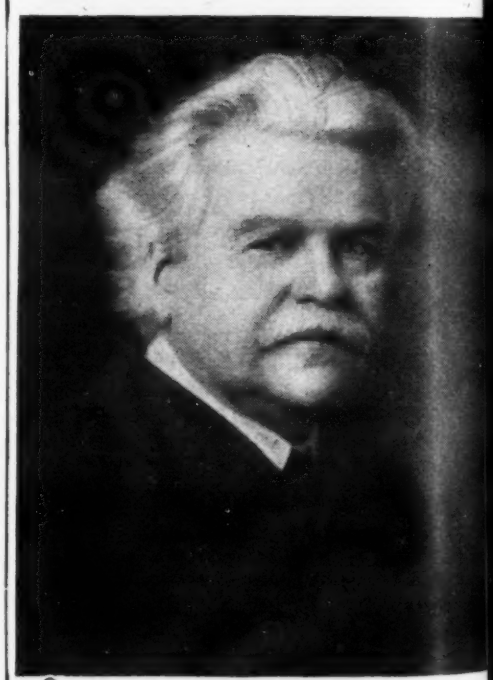
occasioned by the popular subscription of many of the large commercial and business interests to all of the seats for next season. The list of subscribers has completed with the addition of H. Max Steindel, first cellist. Manager Gaines reports many applications for seats from many persons who have heretofore been subscribers.

H. W. C.

### Mary Jordan to Marry Lieut.-Colonel Cresson of U. S. Army

Mr. and Mrs. John J. Jordan announce the engagement of their sister, Mary Jordan, to Lieut.-Col. Charles Cresson of the Judge Advocate General's Department, United States Army. Mary Jordan is well known as an American contralto, formerly of the Century Opera Company. She is at present soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, and Temple Emanuel, El New York City. Colonel Cresson is the son of the late Colonel Cresson, First Cavalry, U. S. Army, and Adelia Verlip of San Antonio, Tex.

To meet requests for lessons on the 'cello at the Summer School of the Peabody Conservatory of Music at Baltimore, Helene Broemer, young Baltimore 'cellist, has been appointed head of that department for the session. Miss Broemer is a pupil of Mr. Wirtz.



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# SCHOOL CHILDREN OF ST. JOSEPH, MO., HELP TO MAKE A SUCCESS OF FESTIVAL



Chorus of School Children of St. Joseph, Mo., Who, Under the Leadership of Clara Sanford, Added Materially to the Success of the Third Annual Spring Festival

ST. JOSEPH, MO., May 22.—The third annual Spring Festival of Music was given here Tuesday and Wednesday. The program on Tuesday afternoon was made up of numbers by the combined grade school orchestras under the direction of Mrs. Frances Adams, folk dances by grade school classes under direction of Grace Rundquist and choruses from the fourth and seventh grades under the direction of Clara Sanford, supervisor of music. This program was a most pleasant prelude to the remaining concerts of the festival. It was good to see and hear what the children are doing in our schools. Miss Sanford's thorough understanding of children's voices was beautifully brought out by the choruses in their pure, light tone, graceful manner and delightful expression. Harriet McConnell, contralto, and Albert Lindquest, tenor, soloists with the Minneapolis Symphony Orchestra, contributed the major part of Tuesday eve-

ning's program. This program was opened by the Central High School Orchestra and Eighth Grade chorus. The unaccompanied singing of "Lift Thine Eyes" from "Elijah" was the finest bit of choral work I have ever heard from school children, as was also their encore number, "The Bobolink" by Hadley. The work of the chorus was marked by good tone, expression, enunciation and balance, obtained by the conducting of Miss Sanford, who had the complete attention of each chorister. Miss McConnell and Mr. Lindquest each sang two groups of songs, accompanied by Violet Robinson, a local pianist, who surely was satisfactory to the audience and the vocalists. Miss McConnell possesses not only a voice of appealing warmth and volume, but also an extremely charming manner, with fine taste in selection and interpretation of songs. Mr. Lindquest, though apparently suffering from a slight cold, captivated his audience. Both singers graciously responded to encores.

The Minneapolis Symphony held forth

Wednesday afternoon and evening. One of the most pleasing numbers of the afternoon program was the singing of Carl Busch's "Song of Spring" by the girls' chorus from the high schools, accompanied by the Minneapolis Orchestra under the direction of the composer. The singing of the chorus was remarkable and the unusual musical intelligence, excellent shading, prompt response to the slightest wish of the guest conductor reflected the efficient training. Mr. Busch received an ovation and graciously shared it with Miss Sanford. Miss McConnell and Mr. Lindquest were the soloists of the afternoon. Under the masterful conducting of Emil Oberhoffer the orchestra delighted an exceptionally large audience. Emma Noe, soprano, and Finlay Campbell, baritone, were the soloists for the evening concert, Miss Noe singing the aria "Ritorna Vincitor" from "Aida," and Mr. Campbell "She Alone Charmeth My Sadness" from "The Queen of Sheba." Miss Noe was compelled to give two encores and Mr.

Campbell also responded with an encore. The most impressive number of the evening was Beethoven's Fifth Symphony, in the reading and conducting of which Oberhoffer makes it plain that he is one of our great orchestral conductors.

Besides being most satisfactory artistically and financially, the festival afforded an opportunity to add to the musical education of the school children of this city and gave them an opportunity to hear and see a symphony orchestra. The school children of the city attended the Wednesday afternoon concert and many attended the evening concert and they listened with intelligent ears because prior to the concert they had been prepared by analysis of the programs. That is one of the noble reasons for the festival, and as in every other branch of education, the children of this city are given every musical advantage possible through the public schools. The superintendent of schools, Vernon G. Mays, has been chairman of the festival committee each year. W. R. D.

## ENSEMBLE CONCERTS RULE LONDON'S WEEK

Programs by Coates and Wood  
Forces — Chamber Music  
Bodies Also Heard

LONDON, May 12.—The concert event of the week was the second appearance of Albert Coates, conducting the London Symphony Orchestra in the Queens Hall on Thursday afternoon, when he gave a brilliant interpretation of the overture "Tannhäuser," much in sympathy with the reading of Nikisch. Then followed Saint-Saëns's "Africa" Fantasia, the solo part of which was brilliantly played by Hilda Dederich, a young Matinee pupil. The final number, the great "Pathetic" Symphony by Tchaikovsky, was given which absolutely brought down the house.

On Tuesday in Wigmore Hall the Catterall Quartet, one of Manchester's best organizations, gave a splendid concert before a large, responsive audience. For though the Cottonopolis is its headquarters, the members are no strangers to London. They played a Beethoven number, then Frank Bridge's "Three Idylls" and then the César Franck pianoforte Quintet in which they were joined by Katharine Goodson, and a wonderfully fine performance was given. On Tuesday the London Trio gave a Chamber Concert, and the first performance in England of an interesting Pianoforte Trio by Giacomo Orefice. Cedric Sharpe again replaced Whitehouse (absent through illness) as the cellist. The singer was Etty Ferguson, who made a most successful first appearance in delightful songs by British composers.

On Saturday the Queens Hall was occupied by the Queens Hall Orchestra under Sir Henry Wood with Frederic Lamond as the pianist in the Beethoven "Emperor" concert, and Tchaikovsky's Pianoforte Concerto in B Flat Minor, both of which were treated in a masterly manner. The orchestra also played

Granville Bantock's dainty comedy overture, "The Pierrot of the Minute" and Brahms' "Tragic" overture in D Minor.

In Aeolian Hall the London String Quartet gave its second concert of this series, with the assistance of Albert Sammons and William Murdoch. A most enjoyable performance, especially in Chausson's Concerto for violin, piano and string quartet was secured.

Though we hear rumors that the famous Devonshire Park Orchestra of Eastbourne is to be disbanded after the present season, owing to insufficient support financially, we also read that the popularity and success of the famous Municipal Orchestra of the Winter Gardens, Bournemouth, is doing better than ever under its popular conductor, Dan Godfrey. It has just finished its twenty-fourth series of symphony concerts, at which 214 orchestra works have been given, fifty-four being by British composers and twenty-five receiving their premières in Bournemouth.

Captain Godfrey's eldest son is Amusements Officer to the 32nd Lancashire Division and in charge of all amusements for the troops of the Army of Occupation, now giving concerts at the Stadt Theatre in Bonn. He has an orchestra of forty-five, his leader being Lance Corporal Freedman, late conductor of the Buxton Orchestra.

H. T.

### Copeland's Final Recital in Louisville Rouses Enthusiasm

LOUISVILLE, KY., May 27.—The final appearance of George Copeland, pianist, during his stay of six weeks in Louisville as guest, teacher and lecturer, was made at a private recital Sunday afternoon at the home of Mrs. J. B. Speed. Seventy-five guests enjoyed the program in this charming music room. Mr. Copeland's last recital brought forth, as a center of interest, his beloved Debussy, from whose works he selected for presentation the "Afternoon of a Faun," "L'ile Joyeuse," "Evening in Granada," "Pagodas" and "The Rising of the Sun." The program also included "España," by Chabrier; "From an Indian Lodge," MacDowell; a group of Chopin numbers

and a group of Spanish dances. Mr. Copeland was given an ovation at the close of the program and will receive the warmest of welcomes when he returns to us in the autumn for an appearance with the Duncan dancers. H. P.

### Ralph Thomas Heard in Cincinnati

FORT THOMAS, KY., May 15.—Ralph Thomas, tenor, of Cincinnati, was recently the soloist with the Cincinnati Symphony Orchestra, under Ysaye, in a concert given in his home city. The soloist displayed an excellent voice in the "Che Gelida Manina," from "Bohème"; Coleridge-Taylor's "Onaway, Awake, Beloved," and other numbers. A genuine tribute followed his singing of these numbers. Mr. Thomas has been in the army for more than a year, being tenor soloist of the Fort Thomas, Ky., band, singing also for Loans, etc.



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## Notables Gather at Springfield Festival



Some of the Principals at the Springfield, Mass., Festival. Upper picture, reading from left to right: Richard Hageman, Edith Whittaker Macalpine, Percy Grainger, Mrs. Grainger and Edmund Severn; Lower picture, Lambert Murphy and Florence Hinkle

SPRINGFIELD, MASS, May 24.—For the seventeenth time in as many years this city became a musical center at the annual festival held in May. Thousands of New Englanders flocked to the city to hear the 350 voice chorus under John J. Bishop, the fine orchestra conducted by Richard Hageman and a host of soloists numbering some of the foremost artists in America. Such soloists as Percy Grainger, Florence Hinkle, Rosa Ponselle, Sophie Braslau, Lambert Murphy, Edith Whittaker Macalpine and Edmund Severn added lustre to the program. The above photographs were taken specially for MUSICAL AMERICA, when some of the principals were together. The upper picture was caught at the side-terrace entrance to the Auditorium, following the concert at which Percy Grainger conducted his own compositions. Mr. Grainger may be seen in the center. On his left is his mother, and on his right Edith Whittaker Macalpine, soprano, who sang with Florence Hinkle Mendelssohn's "Hymn of Praise." On the extreme left is Richard Hageman and opposite him, Edmund Severn, violin-



ist, who in the same concert conducted his own "Old New England," a four-movement suite for the orchestra. The lower photograph was taken after an

afternoon rehearsal of two of the principals in the "Stabat Mater" and the "Hymn of Praise." In the picture are Lambert Murphy and Florence Hinkle.

### DALLAS CLUB CELEBRATES

Twentieth Anniversary of Schubert Forces Observed by Musicians

DALLAS, TEX., May 26.—The Schubert Choral Club celebrated its twentieth anniversary May 19, with a musicale at the City Temple, with the various musical clubs participating. Mrs. Edwin S. Jackson was the first director and president of the club and now a resident of Houston, Tex., was present as the honor guest.

Mayor Frank Wozencraft paid a tribute to the club and its benign influence in the city. He also spoke on the value of music and benefits to be derived from same and of the Schubert Club's efforts for betterment of music in Dallas. Then Mrs. Edwin S. Jackson was presented with a bâton by Mr. Jahn and directed the club through "Auld Lang Syne."

On the evening of May 20 a banquet was given by the club. About 100 persons were present. The club was organized in 1899, and in its early years struggled for existence. Mrs. Jackson had a brave heart and grim determination and left it a well established club on a sound basis after having served it eight years as president and director. No doubt she would still be serving had she not moved to Chicago. It has had eight presidents (the office of president and director was separated when Mrs. Jackson left), namely: Mrs. Edwin S. Jackson, Mrs. Frank R. Malone, Mrs. Arthur A. Everts, Mrs. Reuben C. Ayers (now resident of New York City), Mrs. D. E. Waggoner, Mrs. Eugene Bullock, Mrs. E. S. Pollard, Mrs. R. T. Skiles (present incumbent).

The following directors have served: Mrs. Edwin S. Jackson, Albert Pfaff (now head of voice department, C. I. A., Denton), Clarence MacGee (now of Houston), Harriet Bacon MacDonald (now of Chicago), Julius A. Jahn (now serving). This was the first music club in the city to federate with the State Federation of Clubs, and has brought many noted artists to Dallas.

In addition to speeches by Mr. Jahn,

director, and the former presidents, all of whom were present at the banquet except Mrs. R. C. Ayers, toasts were given by Mrs. Henri La Boute, Mrs. J. G. Hilbert, Mrs. W. S. Bramlitt and Mrs. Rosser Thomas, chairman of arrangements. Mrs. Ed Pittman composed a song (parody), which was sung to a familiar tune by eight of the club members. MUSICAL AMERICA's correspondent was a guest of the president, Mrs. Skiles.

C. E. B.

### Fresno Music Club Sponsors Concerts with Local Artists

FRESNO, CAL., May 24.—The Fresno Music Club, Belle Ritchie, president, has used the surplus left from its regular concert series toward the giving of a couple of programs, with mostly local talent, in the High School auditorium. The first presented Maude Hohman and Miss Ritchie in song groups. Other artists heard were Mr. and Mrs. Romaine Hunkins; Mrs. Arthur Anderson; Earl Towner, who directed a chorus of sixteen picked singers; Mrs. Edwin Lapham, pianist, of New York, at one time Louise Homer's accompanist; Mrs. R. G. Retallick, and J. A. Wylie.

BURLINGTON, VT.—This is the season of pupils' recitals. The latest recital was given by the pupils of Lillian Magner, who presented: Susan and Harriet Howard, Barbara Arcand, Ruth McKenzie, Martha Gage, Edith Davis, Elizabeth Ready, Maurice Arcand, and John White.

## LYRIC CLUB CLOSES ITS THIRD ACTIVE SEASON

Grace Freeman, Violinist, and Albert Taylor, 'Cellist, Are Soloists at Choral Concert

Closing its third season of activity, the Lyric Club of New York, Arthur Leonard, conductor, gave a concert on Tuesday evening, May 27, in the grand ballroom of the Hotel Majestic, with Grace Freeman, violinist, and Albert Taylor, 'cellist, as soloists.

In working with the club Mr. Leonard departs from convention; he conducts seated at the piano, placing the instrument directly before the singers and acting as accompanist at the same time as conductor. Whereas this method may be a fine one with a virtuoso chorus, it is not one that makes for rhythmic accuracy with a young organization, and this is what the Lyric Club is. The quality of tone is fresh, and the general effect praiseworthy; more altos and better ones would be a valuable addition. The singers were heard in an arrangement of Paderewski's Minuet by the late Frank Rix, Mrs. Beach's "Candy Lion," Woodman's "Ashes of Roses" and J. Bertram Fox's excellent "The Mermaid," Mana-Zucca's "Star of Gold," H. Waldo Warner's "The Bugles of Fairyland," Edward German's "Beauteous Morn," William Stickles's "Shepherd, Play a Little Air," Edith Lang's "Song of the Sun" and Victor Harris's "Invocation to Saint Cecilia."

Miss Freeman won praise in a transcription of the "Hymn to the Sun" from "Coq d'Or," Elgar's banal "La Capricieuse," introduced here by Heifetz, and a Rachmaninoff Romance. She revealed in her playing good tone and musicianly style and was ardently welcomed. In Massenet's familiar Elégie and Cui's Cantabile Mr. Taylor delivered an instrumental essay on *portamento*, plus an excessive *rubato*; the overdoing of both of these matters pleases the groundings, while the judicious grieve. And they did grieve. With Mr. Leonard at the piano Miss Freeman and Mr. Taylor played a Saint-Saëns Serenade and Ganne's "Extase."

A. W. K.

### Nahan Franko and His Orchestra Begin Concerts at Willow Grove Park

WILLOW GROVE, PA., May 26.—Heading the list of Willow Grove Park's musical attractions this summer is Nahan Franko with his orchestra. The first of its concerts, which will be given up to and including June 7, took place on Sunday evening, May 25. Two were given in the afternoon and two in the evening, the programs comprising a long list of numbers of catholic selection: Franko's "Vanderbilt March," the "Oberon" Overture by Weber, a fantasy on Puccini's "Bohème," Scharwenka's "Swedish Processional March," the Goldmark "Sakuntala" Overture, the Farandole from Bizet's second "L'Arlésienne" Suite, Beethoven's "Egmont" Overture, the Strauss "Artists' Life" Waltz, excerpts from Herbert's "The Velvet Lady," a Bach Chorale and Fugue, excerpts from "Pagliacci" and the "España" Rhapsody of Chabrier for orchestra, and various solos for trombone, baritone, and violin.

### Godowsky Classes for Kansas City Also

The introduction of the Godowsky Master Class idea into Seattle and Kansas City, Mo., has made necessary a readjustment of dates for these sessions. The final dates as announced this week are: San Francisco, June 30 to Aug. 1; Seattle, Wash., Aug. 4 to Sept. 4; Kansas City, Mo., Sept. 8 to Oct. 11. The classes in Los Angeles and San Francisco have been merged to make this rearrangement possible.

PORTLAND, ORE.—William Robinson Boone of the Ellison-White Conservatory of Music has returned from California where for three weeks he has been engaged in selecting artists for the Ellison-White Chautauqua.

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## GODOWSKY AGAIN STIRS LOS ANGELES

**Zoellner Quartet Finishes One  
Concert Series and An-  
nounces Another**

LOS ANGELES, CAL., May 23.—Leopold Godowsky gave his second recital here this spring at Trinity auditorium on the evening of May 22. The program was all-Chopin and attracted a large audience. Most of the numbers were drawn from the less familiar Chopin literature. He played the Sonata, Op. 58, the Bolero, three Mazurkas, an Impromptu, the Scherzo in B Flat Minor and several other works, the evening's list totalling about a score of separate items. The audience received them with much enthusiasm. The press has been very kind to Mr. Godowsky and its comments on his work have been such as few artists have received here. Several of the papers now have writers on musical topics who have made a study of music beyond the usual amateur smattering, and the result is concert notices which have something of authority as well as fecundity of adjectives.

The Zoellner Quartet concluded its series of three recitals in Blanchard Hall Saturday night, when they played a Haydn quartet, the César Franck Quintet and two shorter numbers. In the Franck work, Robert Alter played the cello part, and Joseph Zoellner, Jr., took the pianist's rôle. Mr. Zoellner was revealed as a pianist of marked capability. Mr. Alter has played considerably with the quartet, during Joseph, Jr.'s army service, so the ensemble was perfect. The Zoellners now announce a series of ten Friday night recitals at the Ebell Club-house, beginning May 23. This will be a heavy test of Los Angeles' interest in quartet music.

Among the teachers who are announcing students' recitals are Anna Ruzena Spotted, Louise Gude, F. A. Bacon and Mr. and Mrs. Thilo Becker.

G. Allan Hancock, president of the Los Angeles Symphony Association, and William Edson Strobbridge, the assistant manager, have returned from the Hawaiian

Islands, where they spent six weeks with the object of regaining Mr. Hancock's health. The season of the Los Angeles Symphony Orchestra closes with the concert of May 29, when the Sibelius "Scènes Historiques" and the Tchaikovsky "Pathétique" Symphony will be played, and Axel Simonson, 'cellist, will be soloist. W. F. G.

### MILWAUKEE CLUB'S CONCERT

**Children Sing New Cantata by Their  
Conductor, Daniel Protheroe**

MILWAUKEE, May 26—Milwaukee's most unique musical organization, the Arion Junior Musical Club, gave a concert in the Pabst Theatre which was marked by much enthusiasm and considerable genuine musical worth. This is the only club of its kind in the country, several hundred children banded together just like an adult musical club, and tutored by Dr. Daniel Protheroe, the conductor and composer.

The point of chief interest in this concert was the first performance of Dr. Protheroe's own "Mother Goose in Town," a cantata written especially for this club. It consists of twenty-seven numbers describing the old nursery-rhyme characters in quaint musical phrase.

Many of the choruses and special numbers were so heartily received that they had to be repeated. The cantata, which requires fifty minutes for performance, was lengthened by encores to more than seventy minutes. The harmonies employed are modern but devoid of the clashing dissonance of the extremists. Calls for the new work are coming from all parts of the country, Dr. Protheroe says.

Hundreds of children are learning to love music in this club, and some of its former members are now in cities as far distant as New York and San Francisco, making a serious study of the art.

Children may enter this club only after passing a careful vocal examination. C. O. S.

Betty McKenna, a young soprano from the South, who has just gone under the management of Annie Friedberg, appeared recently at the Palace Theater in East Orange, N. J. Louis Koemmenich was her accompanist.

# NINA MORGANA



**Extraordinary  
Success Enjoyed  
by the Young  
Soprano of the  
Chicago Opera  
Association on  
Tour Last Month  
with CARUSO**

**The Chicago Daily News, May 12th**

Assisting Caruso, we heard for her Chicago Début Nina Morgana, a young American coloratura soprano, listed among the new artists of the Chicago Opera Association for the coming season. Miss Morgana, a petite attractive singer, gradually warmed to her work. She gave to the Caro Nome of Verdi's Rigoletto a pure, clear tonal investment. A real flexibility brought forth the elaborate tracings of the aria with apparent ease and in musical style. Her voice has color and power, and is crystalline in quality. She also disclosed musical intuition in three miscellaneous songs, including a very good one by Chadwick. Another rendition of the Shadow Song was by far the best offering of the day. This she sang with great charm and with vocal brilliance.

**The Chicago Post, May 12th**

Nina Morgana sang the Shadow Song from Dinorah excellently, with certainty and with runs of a notable clearness. From a first hearing it sounded as if she would bring strength to our company next winter. The audience applauded cordially.

**Chicago Herald, May 12th**

Nina Morgana, young and charming, made an instant hit with her lovely soprano voice, which, in the deft use of flutelike tones, augurs well for her success with the Chicago Opera next season.

**The Milwaukee (Wis.) News, May 14th**

Nina Morgana won every ear with her beautiful coloratura soprano and every heart with her sweet and dainty girlishness. Mention must be made of her exquisite singing of the Shadow Dance from Dinorah and the Cavatina from Sonnambula. Her's is a delicious voice, rich and pure in quality and finely employed.

**The Milwaukee Sentinel, May 14th**

Charming Nina Morgana is a wee bit of a girl, but with a most exquisite coloratura soprano. It had perfect pitch and a most beautiful cultivation. Clear and high, with an odd thrill, which always marks the true coloratura quality. Her staccato is particularly perfect, being limpid and without a suggestion of the shrillness often heard in even the best singers. Other arias and songs were exquisitely given and brought forth an ovation second only to Caruso's own.

**The Kansas City Journal, May 6th**

Miss Nina Morgana, an American soprano, quite captured the audience with her numbers, particularly the Cavatina from Le Sonnambula, "Come, per me sereno" and the exquisite Shadow Song from Dinorah.

**The Nashville Banner, April 30th**

If Caruso was pleasing with his voice and powerful tenor equally so was Miss Nina Morgana, a rising young soprano who sang her way into immediate favoritism. She has a soft, velvety voice, yet with power enough to reach fully any demand. In the group of songs she was able to bring to play rare technique and tone color that showed her to be a really great artist. Her tones ripple along with the clear liquidity of a mountain brook and added to this she possesses a magnetic personality and cameraderie with her audience that endeared her at once.

**The St. Paul Daily News, May 2nd**

As for Nina Morgana, the coloratura soprano who shared the program with Caruso, watch for her career next season with the Chicago Opera Association, one of whose prima donnas she is to be. It will be a real one, for this attractive Italian-American girl not only has a voice of real warmth and flexibility and brilliance, but she has singing style and stage presence.

**The Canton Repository, May 17th, 1919**

Even without Caruso the assisting artist who appeared with him gave a program that would have satisfied a most discriminating audience. It is indicative of the greatness of Caruso that he did not feel it necessary to connect himself with musicians of inferior ability in order to accentuate his own power. Few sopranos have been heard in Canton who gave so thoroughly enjoyable a program as did Miss Nina Morgana, who was nearly as enthusiastically applauded as Caruso himself. She was at her best in the difficult Shadow Dance from Dinorah.

**The Newark Star-Eagle, May 20, 1919**

**MISS MORGANA WINS PRONOUNCED OVATION  
Demonstrates Her High Worth as One of Nation's Greatest Singers  
Miss Morgana Captivating**

An artist must be of high worth to keep concert company with the great Caruso, and the other soloist of the evening was of that degree. No woman singer of this festival, or of many of the Newark festivals, has given such delight as Nina Morgana. Gifted with a limpid voice, which she uses with charming art, she shared the honors with the star of the program. It is not surprising that Miss Morgana has been selected as the chief soprano of the Chicago Opera Company after the limited engagement of Galli-Curci shall end.

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—Excerpt from an address made before the Music Supervisors' National Conference in St. Louis April 2, 1919, by Ernest R. Kroeger.

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# AMONG THE IDEALISTS OF THE LOWER EAST SIDE

Editor of "MUSICAL AMERICA" Spends an Evening with the Beethoven Musical Society

DOWN among the crowded tenements on the lower East Side, on Fourth Street, to the east of First Avenue, where the streets day and night teem with children and the women from the open windows carry on conversations with one another, there is Public School No. 63. Here, in the auditorium, at regular intervals, concerts are given by the Beethoven Musical Society, of which Henry Lefkowitz is the musical director and Herman Benedict Vaupen is the treasurer and manager. These two men and the members of the orchestra represent that particular enthusiasm and, indeed, idealism, which is characteristic of the Russian people, and particularly of the Russian Hebrews. What they have accomplished, and they have had little or no help from the outside, is something between a romance, a miracle and a tragedy.

The organization was founded ten years ago by the present director, Henry Lefkowitz, a young musical enthusiast. Eight amateur musicians responded to the call for membership. Since then, from this humble beginning, it has developed to an important community orchestra. The present membership is about 110, divided, however, between the down-town and Bronx branches. Many of its members have graduated into leading symphony orchestras of the United States. Others have become prominent soloists. Among the latter are Maximilian Rose, Rudolph Bosko and Max Meyerson.

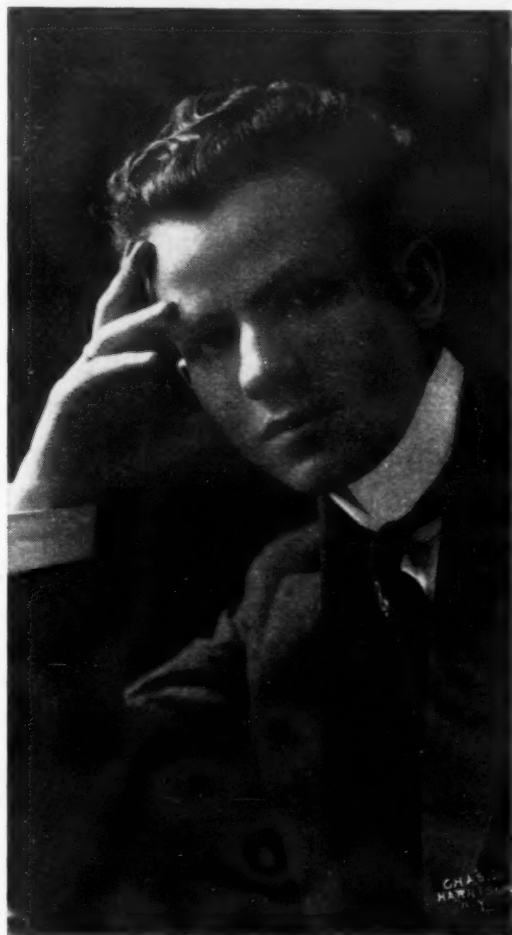
It was the Beethoven Musical Society which initiated the educational concerts at Ellis Island, to give music to the detained immigrants and employees. Thus thousands of people were permitted, especially on Sunday afternoons, to hear an hour or so's genuine musical entertainment. The war came and stopped that. The society gives a concert at Carnegie Hall every year. This time it was more than a success. It was a triumph. The record shows this organization of young people, nearly all of whom are wage-earners and most of whom are poor, to have given nearly 200 concerts free, in schools and parks and homes for the aged, in hospitals and even in prisons. Among the many soloists who have appeared and helped along have been such distinguished musicians as David Mannes, Sascha Jacobsen, David Bispham, Boris Saslavsky, Allee Barbee, Marcella Craft, Claudia Muzio and others.

Admissions Ten and Five Cents, with Plenty of Seats Free

Prices of admission to the concerts are ten and five cents, with all the back seats in the large auditorium free. The people who come are mostly of the working class, workers in the sweat shops in the clothing factories, the hat factories, in the foundries—literally those who earn their bread by the sweat of their brow. Here you will see the grizzled veteran of toil, and on another bench a tired-looking woman with two lovely children who looked far better cared for than their work-worn mother. In another place you will see a young man, sitting with his girl. In another place a group of young men. All, however, intently interested. How enthusiastic the applause! How thorough the appreciation of these people, who have so little of the joy and comfort that life has to give.

If you talk with the pale-faced, ascetic, but bright and highly intelligent direc-

tor, Henry Lefkowitz, and ask him for the purposes of his organization, he will tell you that it is an amateur orchestra on an independent basis, that is, it aims to be self-supporting, music-loving. Its ideals are to furnish musical entertainment to those who cannot afford to pay



Henry Lefkowitz, Musical Director of the Beethoven Musical Society, Whose Efforts to Bring Music into the Dark Corners of the East Side "Is Something Between a Romance, a Miracle and a Tragedy."

the usual prices to hear good music. Furthermore, the organization, to carry out its ideals and also give practice to its members, plays gratuitously for any organization which stands for charity, for social and civic improvement. It also works to further the love of good music everywhere. The dues of the members are small, and as Vaupen, the manager, said with a smile, should a member not be able, because he is out of work, to pay his dues, he would not be dropped. "You see, we are idealists!" said he. Rehearsals are held regularly every Wednesday evening at Public School 63, through the generosity of the Central Social Committee.

Lefkowitz's reward is the success of the organization, and here, incidentally, let me say that sometime ago he had a very remunerative position with a large department store, which offered to practically double his salary if he would give up music and the orchestra, which they thought detracted from his ability to attend to his business. So he gave up the department store, and now maintains himself by giving lessons and writing music.

The treasurer of the organization, Vaupen, another idealist and enthusiast, is in the Automobile Bureau of the Secretary of State. He has worked conscientiously to maintain the orchestra.

With such a record do you wonder

that when an appeal was made to the Editor of MUSICAL AMERICA to come down and deliver an address at one of the concerts, that he promptly responded? To give you an idea of the music this organization plays, the performance began Wednesday night of last week with the playing of the "Star-Spangled Banner." Then the orchestra played some selections from "Faust," on the whole well and intelligently. After that came Handel's "Largo," with the obligato played by Mr. Meyerson, and played splendidly, with skill and musicianly understanding. Boris Saslavsky, well known as a baritone, came forward and sang the Toreador Song from "Carmen." This he sang acceptably. But later, when he gave two Siberian songs and two little Russian folk-songs, he raised the audience to enthusiasm. Such music is not only within the range of Mr. Saslavsky's voice, but he has the true spirit of interpretation of folk-songs, and particularly of the Russian folk-songs. Mr. Saslavsky had to appear on the platform several times to bow his acknowledgments. He was followed by Angelico Valerio, who, with the orchestra, played Mendelssohn's Concerto in G Minor, and played it superbly, especially as he had a magnificent Steinway Concert Grand at his disposal.

Then came the veteran, gray-haired Editor of MUSICAL AMERICA, with a half hour address which was listened to with deep attention and interest, frequently applauded. He was introduced by Mr. Lefkowitz, who stated that Mr. Freund had perhaps done more than any other man to aid in the movement of music for the people, community music.

## A Plea to Eliminate Prejudice

One of the features of Mr. Freund's address was particularly applauded, namely, where he declared that the time

had come in this country for us to get rid of all prejudice of race and religion, to put into our music what we had put into our Constitution, that we should not ask what a man's nationality was, or where he had studied, or with whom, but—could he play, or could he sing? And let it go at that. And that the same should apply to composers, conductors.

He also was careful to define the meaning that he attached to the word "American" when he spoke of the American musician or teacher, as applying to all here, whether native born or not, citizens or not, but who were here to earn their bread by music. At the close of his address Mr. Freund was accompanied off the stage by long-continued applause.

The concert closed with three songs sung by Mr. Saslavsky. The first, an original work by Mr. Lefkowitz, "Yom Kipur zu Minche," followed by the Jewish folk-song "Meyerke Mein Sohn," and closing with Sandler's "Eli, Eli." The last brought the enthusiasm of the audience to a climax.

The final works on the program were Walter Damrosch's Prelude from "Cyrano" and Ippolitow Iwanow's Procession of the Sardar from Caucasian Sketches. Then the orchestra played "America" and the concert was over.

As the Editor of MUSICAL AMERICA rode uptown in his car, with him sat the little treasurer, Herman Vaupen, full of enthusiasm, full of idealism, hoping for the day when perhaps the orchestra might have a home of its own, more suitable for its concerts, for now they were crowded on the stage. Then, too, the ceiling of the auditorium was too low to permit of the best effects. And Vaupen told of the struggles of the young people, and of his own, how they never made any appeal to the "big ones" of their race and religion, but had fought alone, so as to be absolutely self-supporting and independent, how he had given up his own savings for the cause! And perhaps the day would come when, through their conscientiousness and their earnest desire to do something really sincere and beautiful for music, especially to bring it to the dwellers and wage-earners on that congested lower East Side in the great city of New York, the work might, perhaps, ultimately bring its own reward.

AMY ROBSART.

## SPRING FESTIVAL HELD IN MOUNT VERNON, IOWA

Helen Stanley, Hutcheson, Middleton and Others Are Soloists at Cornell College

MOUNT VERNON, IOWA, May 21.—The twenty-first annual May festival is being held at Cornell College here before capacity audiences. The first concert, on May 8, presented Mme. Helen Stanley, who appeared in place of Mme. Lashanska, and who soon won her audience through her rich voice and splendid personality. Her fine dramatic sense was in evidence throughout the entire program and was especially noticeable in such numbers as the arias by Puccini and from "Carmen" and numbers by Negero.

Ernest Hutcheson was the featured soloist of the following afternoon program, showing himself the highest type of pianist in a program of rare discrimination. The evening's concert brought the Chicago Symphony Orchestra, who under Mr. Stock paid their seventeenth visit to Cornell. The soloists were Arthur Middleton, baritone, and Enrico Tramonti, harpist, who won long and insistent applause from the large audience.

## MUSIC IN MIAMI, FLA.

Symphony Orchestra and Soloists Aid Singers in Concert

MIAMI, FLA., May 24.—The most notable event of the season here was the concert given by the Miami Ysinger and the Symphony Orchestra. J. A. C. Riach has had the chorus in training ever since its organization a few months ago. The "Anvil Chorus," with orchestra accompaniment, was the finest offering of the program. Mr. Karp, conductor of the orchestra, deserves much credit for holding together his organization at this season of the year and gathering together such really good players in a town the size of Miami.

Mrs. Hamilton Hopkins, coloratura so-

prano, was soloist of the evening and sang "Ah, fors è lui," with orchestra accompaniment.

The orchestra begins a series of twenty popular concerts on May 27, with Helen Kaufman of the Kaufman Trio as soloist.

The Children's Music Club met in regular session on May 17, with Mrs. L. B. Safford in charge of the program. The teachers represented on the program were Mme. Dreisbach, Eleanor Screvens, Mrs. J. M. Wilson and Barcellos de Braga.

A. M. F.

Josef Martin, Pianist, to Appear in Many Concerts This Month

Josef Martin, New York pianist, on tour since last October, has had one of the busiest concert seasons of his career. His appearances for the present month include dates for Madison, Wis., June 3; Oshkosh, Wis., June 5; Sheboygan, Wis., June 7; Racine, Wis., June 10; Bloomington, Ill., June 12; South Bend, Ind., June 14; Kitchener, Ont., June 19; Guelph, Ont., June 21; Brantford, Ont., June 24; Hamilton, Ont., June 26; Ottawa, June 28, and Quebec, July 1.

## Paradiso to Teach All Summer

Donato A. Paradiso, the New York vocal teacher, has announced that he will continue to teach all summer at his Carnegie Hall studio. He also plans to give several recitals.

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## BLANCHARD LEAVES LOS ANGELES FORCES

Resignation of Manager Creates  
Sensation — Due to Split  
Over Conductor

LOS ANGELES, CAL., May 26.—The most recent musical sensation in Los Angeles is the resignation of Fred W. Blanchard from the business management of the Los Angeles Symphony Orchestra. Mr. Blanchard has held this position for three years, during which the debt of the orchestra of \$30,000 has been paid and the audiences attending the concerts have been much increased in size.

The Symphony Board is divided on the matter, and a number of the financially stronger members are resigning. It is said the millionaire president of the board, G. Allan Hancock, will resign in a few days.

The hub of the matter seems to be the securing of a director to succeed Adolf Tandler, who has directed the concerts for six years. The anti-Blanchard faction is the pro-Tandler faction. Some of the board are reported as saying it is best to secure a director of national standing and that the necessary cash will be forthcoming when the right man is found; the other side has offered Mr. Tandler a contract for three years and say that his faithful services for the past six years entitle him to such consideration, especially as there is not the money in sight with which to secure a \$10,000 a year conductor and a \$100,000 orchestra.

At any rate, with the close of the last concert of the year, which takes place May 29, Manager Blanchard and Assistant Manager W. E. Strobbridge step out, and as said above, they will be followed by a number of the members of the Board of Directors. The adherents of Mr. Tandler then will have opportunity to carry out their plans and give the affairs of the orchestra that attention which they allege has been denied during the recent weeks when Mr. Blanchard was managing the political campaign of a mayoralty candidate.

The musical lovers and symphony attendants regret the clash of opinions, but hope that the outcome will be, in some way, a larger support for the orchestra and a greater development of that institution. This is possible if either side to the controversy succeeds in raising funds commensurate with the standing, population and wealth of Los Angeles.

W. F. G.

### SCHUMANN-HEINK IN BENEFIT

7000 Hear Diva in Los Angeles Concert  
with La Forge and Berumen

SAN DIEGO, CAL., May 25.—Mme. Schumann-Heink, world-famed contralto, sang before a tremendous crowd at the Spreckles organ pavilion last night. The concert was a benefit, given by the great diva, for the Soldiers' and Sailors' Monument which will commemorate the part taken by San Diego county in the war.

San Diego was one of the first cities to start such a movement and one of its strongest boosters was Schumann-Heink. On her own responsibility she not only arranged for the concert but also gave her services and those of her accompanist, Frank La Forge, and Ernest Berumen, pianist.

Her efforts were well rewarded, for over seven thousand persons thronged the pavilion before the great pipe organ and no less than \$10,000 were turned over to the committee toward the memorial fund.

The program was excellent and all the artists were most cordially received. Encores were demanded and most graciously given.

Mme. Schumann-Heink left immediately after the concert and with the same artists will appear in Los Angeles today.

W. F. R.

Present Work by Memphis Poet and  
Composer

MEMPHIS, TENN., May 28.—The "Canticle Song of Memphis," written by Virginia Frazer Boyer, music by Creighton Allen, orchestrated by Ernest F. Hawke, was presented last week during the centennial celebration with great success. It is to be repeated in the near future and a number of requests have been received from southern cities for a series of presentations.

S. B. W.

# Mme. HELEN STANLEY

*A Favorite Festival Artist*

Mt. Vernon, Iowa, May 8 (21st  
Annual Festival) Recital Program.

Her charm of manner, her rich, colorful voice, her dramatic ability, all are infused with a graciousness and cordiality of manner that convinced her audience of her power and art.—*Mt. Vernon Hawk Eye*.

Oberlin, Ohio, May 13 (50th  
Annual Festival) Symphony  
Program, Sokoloff Conducting.

Helen Stanley sang superbly, with lovely, rounded and opulent tone, and with full command of her vocal resources. Her success was emphatic and complete.—*JAMES H. ROGERS in the Cleveland Plain Dealer*.

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# MUNICIPAL MUSIC AND THE ALLIANCE

THE other afternoon the series of the Mayor Hylan People's Concerts was auspiciously inaugurated at the City Hall, which was also made the opportunity for the presentation of a gold watch, on the part of the Hon. Murray Hulbert, Commissioner of Docks and Director of the Port of New York, representing the city, to Edwin Franko Goldman, who had been Conductor of the Police Band for some time, on the occasion of his retirement.

At the luncheon given by Controller Berolzheimer, afterwards, Commissioner Hulbert related how the Mayor came to be interested in music for the people and said that it started at a luncheon at the Manhattan Club, when the Mayor, then Judge Hylan; Mr. Craig, later Controller; Mr. Hulbert and the Editor of MUSICAL AMERICA were present. At that luncheon the President of the Musical Alliance brought to Judge Hylan's attention the opportunity he would have, if elected, of aiding the cause of music, and also called his attention to the fact that Mayor Mitchel, instead of being helpful in this direction, had, with his Controller, cut the appropriation for municipal music from \$60,000 a year to \$16,000, although at that very time his friends were proclaiming what he had done for music, in an endeavor to get votes. Judge Hylan made memoranda and also took with him some articles which had appeared on the matter in MUSICAL AMERICA.

The result was that later, largely through the aid given by Commissioner Hulbert, and also by the Mayor's distinguished secretary, Grover A. Whalen, the matter was taken up seriously and the Mayor appointed Mr. Philip Berolzheimer, a very wealthy public spirited man and President of the Eagle Pencil Co., as Special Deputy Park Commissioner, without salary, to supervise the music in the parks, enlarge their scope. Thus it was that the Mayor Hylan People's Concerts came to be started. Later, as we know, Mr. Berolzheimer was appointed Park Commissioner, and later City Chamberlain. But his interest in these concerts continued, and today they are one of the most interesting and pleasurable features of the summer season in New York, giving entertainment to tens of thousands of people in the parks.

However much opinion may differ as to Mayor Hylan's policies, one thing is certain—he is the first Mayor of New York City who ever took direct interest in music for the people. He is the first Mayor in New York City who ever gave his name to organized concerts for the people. And he is the first Mayor, also, in New York City, who has again and again asserted his conviction that it is part of the work of the municipality to encourage music, to recognize its value.

Right in line with the general movement in this direction is the action of the Mayor of Denver, who appears to be a most progressive man and who has not only interested himself in the encouragement of municipal

music through the institution of a municipal band and orchestra, at the instance of Prof. J. C. Wilcox, a local musician and teacher of standing and a member of the Musical Alliance, but he has gone further and instituted a Musical Commission of five, to look after music in the public schools, so that whenever any child of exceptional talent is discovered, to see to it that the child gets aid from the city to finish its musical education, if the parents are unequal to the task.

Incidentally let me say that through the efforts of Prof. Wilcox there was recently heard the greatest chorus of children's voices ever held in Denver, which filled the City Auditorium on Easter Sunday afternoon. Three thousand children participated. The songs had been memorized by the children, who were all under twelve years of age and represented groups from all the Sunday schools of the city. The Song Festival was planned and arranged by Mrs. H. R. Shaw, Superintendent of the children's work of the Denver Sunday School Association. It was a splendid demonstration of a city-wide children's song festival.

In Baltimore, James H. Preston, for two terms Mayor, under whose auspices the Musical Alliance was launched, has been outspoken in his encouragement for music. He was mainly instrumental in providing Baltimore with a symphony orchestra, which has municipal support. Mr. Preston has again and again endorsed the work of the Musical Alliance.

Right in line, too, with this endorsement, has come another politician of distinction, who has done the same thing—Martin G. Brumbaugh, formerly Governor of Pennsylvania, who, with the noted Episcopalian Bishop Darlington of Harrisburg, was eloquent in his commendation of the aims of the Alliance and of what it is accomplishing.

Here are a few facts which show how the Alliance is working out, and it should go far to answer those carping critics who eternally cry: "Well, what are you doing? What are you accomplishing?" It should also prove the wisdom of standing by an organization which is doing things. Perhaps the best proof that it is doing things, is that it has aroused the violent opposition of the Hun element in music, of the disreputable elements in musical journalism, who would not bother their heads about it, except that it stood for something beneficial to the musical progress of the country and also was likely to prove a counteracting influence to the greed, graft and commercialism that has, unfortunately, characterized some of the musical publications.

*John C. Freund*

President the Musical Alliance of the United States.

## Endorsed by Leading California Manager

I am enclosing check for two dollars, payment of a year's dues to the Musical Alliance for myself and for the Gamut Club of Los Angeles. I am greatly pleased to be of any assistance to the organization in this section of the West, and assure you that the Gamut Club members are with you in the splendid work that you are doing.

L. E. BEHYMER.  
Los Angeles, Cal., May 9, 1919.

## This Noble and Worthy Cause

Enclosed please find check for one dollar for Grant L. Miller's membership in the Musical Alliance. Having a little chat with him this week, he expressed a deep appreciation of Mr. Freund's visit in Lebanon in April. He forgot to give him his membership at that time, which he meant to do, so is forwarding through me, for this noble and worthy cause. May its results prove all your untiring efforts.

S. ELIZABETH LANDIS.  
Lancaster, Pa., May 23, 1919.

## Only Too Glad to Support the Organization

Enclosed find one dollar for subscription to the Musical Alliance for the year 1919. We are only too glad to support the organization.

MRS. E. C. O'NEILL,  
Secretary, New Century Club.  
Clarksville, Tex., May 19, 1919.

## Need the Support of Every Musician

Please accept my application for membership in the Musical Alliance. I am sure Mr. Freund and his associates are doing a great work in furthering the cause of music in America, and need

the support of every musician and teacher of music. With best wishes,

MABEL E. CORDER,  
Director, Department of Music,  
Normal and Collegiate Institute.  
Asheville, N. C., May 26, 1919.

## Another Friend

Enclosed you will find one dollar for membership in the Musical Alliance.

H. D. WILSON,  
Director, Department of Music,  
Louisiana Industrial Institute.  
Ruston, La., May 2, 1919.

## From an Old Friend

Enclosed please find one dollar for renewal of membership in the Musical Alliance. With best wishes for Mr. Freund

and continued and still greater success for the Musical Alliance,

E. R. LEDERMAN, Director,  
Centralia Conservatory of Music.  
Centralia, Ill., May 4, 1919.

## Kind Words from Mrs. H. H. A. Beach

Enclosed please find check for one dollar in payment of my annual dues as a member of the Musical Alliance. With every good wish for its success in the future as in the past, I am,

AMY M. BEACH  
(Mrs. H. H. A. Beach).  
Hillsborough, N. H., May 26, 1919.

## A Good Slogan for Next Year

Enclosed is money order for my annual subscription. I am very glad to be able

to help the good work along even in such a small way.

American music published by American publishers. A good slogan for this next year!

ELLIOT GRIFFIS.  
Boston, Mass., May 26, 1919.

## A Great Deal Has Been Accomplished

Enclosed find check for two dollars, subscription to the Musical Alliance for the years 1919-20.

We have been watching the activities of the Alliance and feel that a great deal has been accomplished in the one year of its existence.

EDWIN H. AND PEARL S. IDELER.  
Oahu College, Honolulu, T. H.,  
May 3, 1919.



## MILDRED BRYARS Mezzo-Contralto

### Makes Successful New York Debut

#### PRESS COMMENTS

**NEW YORK TELEGRAPH**  
Mildred Bryars pleased a considerable audience at Aeolian Hall in a song recital which disclosed a well-trained and equipped voice. Her French songs were the most fortuitous and elicited the hearty approval of her hearers. Her operatic excursions were delivered with admirable sincerity and commendable diction. Miss Bryars is of fine presence and evident musical scholarship and derived a substantial success from her fine singing.

**NEW YORK TIMES**  
Mildred Bryars, a matinee debutante, displayed a low voice of good quality in Beethoven's "In questa tomba" and a score of French, Italian and American composers.

**NEW YORK TRIBUNE**  
Her voice is best suited to such music as Beethoven's "In questa tomba" and "Ah, Willow," arranged by Lane Wilson.

**NEW YORK MAIL**  
Mildred Bryars, another very attractive young artist, sang in Aeolian Hall, beginning with Scarlatti, through modern French and Italian composers, to an American group.

**NEW YORK EVENING SUN**  
In the afternoon Mildred Bryars offered the youth of a good, natural voice to an Aeolian audience. The voice is there and of striking quality. Her program had an interesting percentage of modern work, well and wisely chosen.

**NEW YORK SUN**  
Mildred Bryars, mezzo-contralto, gave her first recital here in Aeolian Hall yesterday afternoon. She disclosed a good voice and no little intelligence, with musical feeling.

For Information Address Secretary, 318 West 82nd Street, New York



## OMAHA ENJOYS DAY WITH MINNEAPOLIS ORCHESTRA

6000 Children Hear Oberhoffer Forces  
in Two Concerts for  
First Time

OMAHA, NEB., May 26.—To Henry Cox belongs the credit of bringing the Minneapolis Symphony Orchestra here for two concerts, on Friday afternoon at the Auditorium and Friday evening at the Brandeis Theater. The concert of the afternoon was a children's concert, to which grown-ups were admitted only if accompanied by children. By co-operation with the school authorities it was made possible for some 6000 children to hear what to many of them must have been their first real orchestral concert—perhaps their first concert. And an exemplary audience it was—owing, no doubt, in large part to the clever program notes and instruction as to behavior written by Mr. Cox. Many favorites, including the "Nutteracker" Suite, Overture to "William Tell" and of course the Barcarolle from "Tales of Hoffmann" were given. Corporal Finlay Campbell appeared as soloist, singing "Mother Mine" by MacFayden, the words of which were written by Lieut. Waugh only a few minutes before his death in battle. The splendid work of Mr. Oberhoffer was recognized with a floral offering presented on behalf of the school children by one of the youngest of them.

The evening concert opened with the Dvorak "New World" Symphony in

which Mr. Oberhoffer proved his artistry and invariable control over his forces. The Caprice Espagnol, with which the program closed, was an orgy of tonal color. As soloists of the evening, Emma Noe, soprano, and Harriet McConnell won much applause, the former for a pleasing voice well managed and the latter for an exceptionally deep contralto of great power and beauty. Also a surprise was sprung upon the audience when the performer of two movements of the Bruch Concerto, unannounced on the program, turned out to be none other than Henry Cox. He played with good tone and musicianship.

A varied program was given at the Blackstone Hotel on Sunday afternoon by pupils from the class of Edith Louise Wagoner. The work of two of the little children was made interesting by feats in transposition. Taking part were Edith Victoria Robbins, Marion Cooley, Marion Stites, Sumner Lyon, Jane Herrick, Albert Woodruff, Helen Bertschy, Dorothy Strong, Edith Merriman, Winifred Drake, Laura Richardson, Helen Plimpton, Phoebe McCoy, Margaret Jameson, Margaret Kelley, Dorothy Lyon and Annette Evans. E. L. W.

ALBANY, N. Y.—A musical entertainment was given at the Fourth Presbyterian Church recently in which the following soloists were heard: Julia M. Verch, violinist; Ben Franklin, tenor; Madelyn Preiss, contralto; Mary R. Fitchett, soprano.

## KAHNS CELEBRATES WEDDING ANNIVERSARY IN ADIRONDACK MTS.



Frieda Hempel on the Occasion of Becoming Mrs. Kahn

Mme. Frieda Hempel and her husband, W. B. Kahn, are celebrating the first anniversary of their wedding in the Adirondacks, where they spent their honeymoon. On which occasion it is not out of place to publish the above photograph of the prima donna, the last taken of her as Miss Hempel. It was snapped last year just as the Metropolitan soprano stepped out of her car at the door of St. James' Church, in Madison Avenue and Seventy-third Street, and the opening strains of the wedding march were ringing in her ears. A few moments later she faced the battery of cameras as Mrs. W. B. Kahn. The marriage, as is remembered, marked the culmination of a romance that began on the night of her debut at the Metropolitan.

### NEW WICHITA CHORUS SINGS

"Messiah" Performance Triumph for  
Conductor Evans—Composers' Concert

WICHITA, KAN., May 27.—The consensus of opinion concerning the performance of the "Messiah" by the Municipal Chorus on Sunday afternoon at the Forum is that this interpretation of Handel's masterwork sets a new standard in oratorio-singing for this part of the country. The Municipal Chorus, organized only in February last, on this occasion made its first appearance in oratorio. Too much credit cannot be accorded to Harry Evans, the conductor, for his devoted work. The soloists were Mrs. Harvey Cain, soprano; Mrs. Elsie Randall-Needles, contralto; Charles

Keep, tenor; and Harry Stanley, bass. Their work was worthy of the highest praise. Much credit is also due the accompanists, Lucia Schmiedhausen, Eva Packer and Otto L. Fischer, for the conscientious and painstaking work.

The Wichita Musical Club gave an annual concert, complimentary to the composers, at the High School auditorium last night. The program made entirely of the compositions of Wichita professional and amateur musicians, included a quartet, "My Choice," by Charles Davis Carter, sung by Mrs. H. Higginson, Ethel Breese, Mrs. H. Childe and Mrs. Howard Kohn; "Early Home," by Verna Moyer, sung by Mrs. L. A. Heckard; a Scherzo for piano, by Verna Moyer, played by De Kelso; "The River," by T. L. Krebs, sung by Justina Regier; "Birth Song," by Mrs. E. Higginson, and the same composer's "Song of Trust," sung by Marcia Higginson; Nocturne No. 1 by T. L. Krebs, played by Georgia Hedges; a Waltz Song and "The Gap in the Hedge," by Mrs. Tom Kelso, sung by Mrs. L. A. Heckard; Sonata in G Minor by T. L. Krebs, played by the composer; "Aucassin and Nicolette," an old French ballad set by Otto L. Fischer, with the solos, duet and piano solo given by Mrs. L. A. Heckard, soprano; Sigbee Cready, tenor; Charles Cone, baritone and Mr. Fischer, pianist. T. L. K.

### LESCHETIZKY'S SALESMANSHIP

Black-Key Etude Charmed Roubles from  
Russian Peasants' Purse

Many are the stories attributed to Leschetizky, who added to wide experience brilliant wit and a knowledge of humanity which at times came perilously near to cynicism. The "Etude," in a recent issue, retells one of the master's favorite tales. A parvenu banker, peasant origin "approached Leschetizky when he was teaching in St. Petersburg as a very young man, and asked the pianist to teach his daughter. When he learned that Leschetizky charged five roubles (about five dollars) for a lesson at that time, he was aghast!

"Look here," said the banker. "I don't want her taught everything. Now I see that there are white keys on the piano and black ones. Couldn't you teach my daughter only the white keys at—let's say—half price (five roubles)?"

"Ah," replied the master, "but you don't know how beautiful the black keys are. Let me play you a piece all on black keys."

"So Leschetizky sat down and played the Black-key Etude of Chopin so much to the delight of the parent that he claimed:

"Well, if the black keys are as beautiful as all that, I guess my daughter ought to have both—and I'll pay the price of ten roubles."

Even Ecclesiastes Knew the Pest  
Talks at Concerts

We have always with us not only the poor but the people who insist on taking through a musical performance, regardless of those who would listen to the music of they might; and The Etude notes that "this particular pest was ready extant more than 2000 years ago. In the ancient book "Ecclesiastes" we read: "Speak, thou that art the elder for it becometh thee; but with some judgment, and hinder not music."



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reveals Lucy Gates a predominant and  
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## ECHOES OF MUSIC ABROAD

Covent Garden Directors Make Valuable "Find" in Strapping Young Irish Tenor Who Shares Melba's First-Night Welcome from a Brilliant Audience—Concert Parties Sent on Tour in England to Make Propaganda for Music of Native Composers—Composer of "The Lilac Domino" Gives Series of Piano Recitals in London—Five Successful Candidates in Carnegie United Kingdom Trust's Competition This Year—Paris Journal Dubs New Italian Soprano, Said to Be Engaged for the Metropolitan, "the Duse of Opera"—The Great Zuloaga Designs Costumes for New "Carmen" in Seville.

THIRTY-ONE years after her Covent Garden début Nellie Melba is singing to-day with unimpaired beauty of voice, London finds. This season's first-night audience at Covent Garden applauded her wildly, while many of her compatriots in the house coo-ed to her.

It was a great first-night in every way for London's official headquarters of opera, coming into its own again after five years of war service, so to speak. The audience, with King George and Queen Mary as the focal point, was almost unprecedentedly brilliant, and the general spirit of joyousness that pervaded the auditorium vented itself in such scenes of spontaneous enthusiasm as even old-timers had never before witnessed. People soon lost count of the times Dame Melba and the new Irish tenor, Tom Burke, were called and recalled between the acts of "La Bohème."

"In very sooth Time has dealt gently by Mme. Melba, who first sang at Covent Garden in 1888," observes the *Daily Telegraph*. "The voice is as glorious golden as before, the tone as full—recall the C as she and *Rodolfo* descend the stairs in Act I—the style as easy as ever."

And then of the new Irishman making his début where John McCormack served short apprenticeship before Luisa Tetrazzini brought him to the attention of Oscar Hammerstein, we read: "In Mr. Burke the authorities have made a very valuable discovery. To a very fine and wholly sympathetic and powerful tenor voice he adds an excellent stage presence, and at once it was clear that he was thoroughly well routined."

That first week was a busy one for Tom Burke. Three nights he sang at Covent Garden, and on Saturday afternoon he assisted Dame Melba at her Albert Hall concert.

The second night of the season gave the new coloratura soprano Mme. Borghi-Zerni, who delighted Monte Carlo audiences this past season, her London début in "La Traviata," with a new tenor, Capuzzo by name, as the *Alfredo*, and our old friends Alfred Maguenat and Louise Berat in the cast under Leopoldo Mugnone's bâton.

Louise Edvina made her rentrée on Wednesday in "Thaïs," Robert Couzinou singing *Athanaël* and a new French tenor, Andre Gilly, appearing as *Nicias*. The Thursday "Rigoletto" gave second appearances to Mme. Borghi-Zerni the *Gilda*, and Tom Burke, the *Duke*, and restored Dinh Gilly, the *Rigoletto*, to the opera stage after his long internment in what was still Austrian territory until the collapse of the war.

Mme. Edvina, as *Tosca*, and Robert Couzinou, as *Scarpia*, had second appearances in the Friday "Tosca," which introduced Ulysses Lappas, the young Greek tenor who has made so great a success at Monte Carlo.

Saturday night's popular-price "La Bohème" had the same cast as the opening night's, with the exception that Rodina Buckman, instead of Melba, sang Mimi.

Popular-price performances are an innovation at Covent Garden. Not only the Saturday evening performances but also the Saturday matinées are to be given at the lower scale of prices.

Composer of "Lilac Domino" Appears in Role of Pianist

We are not accustomed to having pianists with the concert habit write comic operas or the composers of comic operas turn concert pianists, as the case may be. And so it strikes us as something not only out of the ordinary, but almost to be wondered at—for no reason

whatever, after all—that Charles Cuvillier, the French composer of "The Lilac Domino" has been appearing in London in the rôle of pianist.

Not one but four recitals has he been giving, all within the space of thirteen days. From Paris came two singers, Lucy Vauthrin of the Opéra Comique and Odette Myrtil to assist him.

At his first concert on the 15th of last month Cuvillier snapped his fingers in

publishing firm of Enoch & Sons on behalf of the composers on their list!

The working plan is to send out little concert companies of three or four members of high standing—"parties" they are called in England—to give programs of the works of some one composer, who is taken along to appear in the capacity of accompanist.

Thus Landon Ronald's party, which went to Birmingham to give a concert,



Photo by International Film Service

### ROENTGEN BRINGS BACK A DOUBLY PRECIOUS 'CELLO

Engelbert Roentgen, 'cellist of the New York Symphony Orchestra, has just returned to the United States after overseas service. His instrument is now doubly famed, since it bears the signatures of so many noted persons, including President Wilson and General Pershing. Both names can be read in the picture.

the face of precedent by opening his program with Chopin's Polonaise in A Flat. He rounded out a Chopin group before Lucy Vauthrin came on to sing Debussy songs. Then the composer of "The Lilac Domino" played Beethoven's Sonata, Op. 26. His remaining numbers were by Fauré and Balakireff.

### Who Will Do This for Our American Composers?

What a boon to American composers such a scheme for publicity would be as that recently tried out by the London

consisted of Carrie Tubb, one of England's best sopranos; Walter Hyde, the well-known tenor and Arthur de Greef, the Belgian pianist. Easthorpe Martin's party appeared at Bath, where the composer's songs were sung by Elsa Stralia, the Australian soprano, and George Baker, while Phyllis Allen played a new violin piece.

The success of these experimental concerts has assured the future of the plan and negotiations are proceeding for further concerts of the kind in all the principal towns in the Provinces and Scotland.

What with the Chappell Ballad Concerts being sent on tour and these Composers' Concerts being given throughout the country by select little "concert parties," it looks as though there would be a good deal of "flocking together" of concert artists throughout the length and breadth of England hereafter.

\* \* \*

### Five Works Chosen for Publication by Carnegie Trust This Year

Sixty-four works, as against the seventy-five of last year, were submitted by British composers this year to the Carnegie United Kingdom Trust in its now annual competition. The judges pronounced the quality and variety of the works sent in surprisingly good and unanimously recommended these for publication:

(1) George Dyson—Three Rhapsodies for String Quartet.

(2) William H. Harris—"The Hound of Heaven," for solo baritone, chorus and orchestra.

(3) Gustav T. Holst—"The Hymn of Jesus," for chorus and orchestra.

(4) P. H. Miles—Sextet for Strings, in G minor.

(5) Sir C. V. Stanford—Symphony No. 5, "L'Allegro ed il Penseroso."

The judges officially commented on the successful compositions in this manner:

"(1) This work is remarkable for beauty and intimacy of thought and expression, freedom of treatment and individuality of style.

"(2) Successfully solves a difficult problem in its adaptability of the restless moods of the poem. The various episodes are distinguished by a well defined character, and the music rises to an exalted expression at the close.

"(3) Is a notable addition to the choral music of this country. It is strikingly original in plan and conception, and expresses with an impressive fidelity the mysticism and power of the words.

"(4) Is a most valuable addition to the repertoire of chamber music, which it represents in its purest form.

"(5) A work written in 1894, of remarkable freshness and individuality. It should be enjoyed not only for its intrinsic merits, but because it represents a phase of English music of which the composer was a pioneer."

For the future the trustees have decided that composers will not be eligible for a second award until two years have elapsed since the date of the first award, and for a third award until a further period of three years has elapsed.

\* \* \*

### New Metropolitan Soprano Said to Be the Duse of Opera

Not only from Italian sources but also from the French press come comments of the most complimentary character on the voice and art of Gilda Dalla Rizza, announced months ago in Italy as engaged for the Metropolitan next season. At the moment this soprano is on her way to Buenos Ayres, where she is an established favorite, to sing at the Coliseum there this summer, which is, of course, winter in the Argentine.

With true Gallic enthusiasm *Le Figaro* writes of her outstanding triumphs at Monte Carlo in "Tosca," "La Rondine" and "The Girl of the Golden West," declaring that "the magnificent timbre of her voice makes her one of the most remarkable singers to be heard to-day." The Paris journal dilates also upon her histrionic powers, both as a tragedienne and as a comedienne. Whatever rôle she may be playing, she is convincingly for the time being the heroine she impersonates. In short, "when one says 'She is the Duse of Opera,' one has said all."

Well Mary Garden having been pronounced the Bernhardt of opera, we naturally would have supposed the title "The Duse of Opera" belonged to Geraldine Farrar.

\* \* \*

### Great Spanish Painter "Dresses" and Coaches New "Carmen"

What a busy air-wave of envy will make its vibrations felt by the Polish soprano, Mme. Lahowska, now singing in Spain, when the *Carmens* of other climes learn that the great Spanish painter Zuloaga has coached her and "dressed" her for the rôle of the Merimée-Bizet heroine!

The performance in which she appeared as this *Carmen à la Zuloaga* took

[Continued on page 18]

# TILLY KOENEN GREAT DUTCH CONTRALTO

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## ECHOES OF MUSIC ABROAD

(Continued from page 17)

place at Seville, where surely there should have been no difficulty in creating local color. Fernando Arbos, the Spanish conductor and violinist, who conducted the performance, writes further of it to a friend in London:

"Besides her, we had on the stage the best Bohemian dancer there is in Spain, Pastora Imperio, and the orchestra was the Madrid Symphony Orchestra. You cannot imagine what Seville is like at this moment. The amount of art, animation, processions, pretty women in Spanish dress, profusion of flowers, wealth and wine—it is really gorgeous."

Lahowska is credited with having made a pronounced success in the Bizet opera. Bernardo de Muro was the *Don José* of the cast.

The picturesque possibilities of *Car-men* apparently make strong appeal to Zuloaga, for, if memory serves, there was a portrait of Lucienne Bréal in this rôle in a collection of his paintings exhibited here a few years ago.

## Luisa Villani and "Ruy Blas"

Luisa Villani, who made many friends when in this country, was the bright and shining star of a special series of performances of "Madama Butterfly" given in Fermo during the last fortnight of May.

## BUFFALO COMMUNITY CHORUS IN FESTIVAL

Hinkle, Beddoe and Middleton Assist the Large Body of Local Singers

BUFFALO, May 30.—Under the auspices of the Buffalo Community Chorus, a festival of drama, music and dancing entitled "The Will of Song," the poem by Percy Mackaye, was given in Elmwood Music Hall May 26 and 27. The performance of Monday evening represented under its titular heading "The Soul of Earth," that of Tuesday evening "The Soul of Light." It required an enormous personnel to produce this work and its measure of artistic success was due to the painstaking work of Irving Pichel. To name each local person who took part in this spectacle would take up too much space; it will be sufficient to say that all of them, singers, players and dancers gave of their best.

The musical climax was reached the second evening, when those admirable singers, Florence Hinkle, Dan Beddoe and Arthur Middleton, in the solo parts of the abbreviated version of "The Creation," which was given, sang with tonal beauty and authoritative style. It must be admitted that the use of this beautiful old classic as an anti-climax to the spectacle seemed incongruous. There are compositions whose native worth is of a character that should keep them in their particularly exalted niche and surely this Haydn oratorio, a classic gem, has no need of a modern *mise-en-scene*.

A soul-stirring sight were the singing and marching Sunday-school children and grown-ups, who, on Sunday, with bands playing, marched to Delaware

Before the opera season at Monte Carlo closed Mme. Villani added to her laurels there by her singing of the *Queen* in Marchetti's "Ruy Blas," holding her own valiantly in the presence of the almost overwhelmingly stellar personality of Mattia Battistini. That great Italian singing-actor—the Renaud of Italy—was the *Don Sallustio* of the cast, while the name part was entrusted to the young Greek tenor Ulysses Lappas, who made so pronounced a success at the Prince of Monaco's little Opera de luxe last year that he was promptly re-engaged for this season just over.

Marcel Journet, of former Metropolitan and present Chicago connection, is said to have been a magnificent *Don Guritano*.

## Municipal Music in South Africa

Capetown's Municipal Orchestra celebrated its fifth anniversary during the past winter. It was only six months old when the Great War broke out, but in spite of many difficulties it managed to carry on. Its birth inaugurated a new era for music in South Africa.

Under its conductor, Theo Wendt, the orchestra played Beethoven's Ninth Symphony (omitting the choral movement), the "Sorcerer's Apprentice" of Paul Dukas, four instrumental movements from César Franck's "Psyche," and the Weber-Wiegartner "Invitation to the Waltz" at its anniversary concert. J. L. H.

Park with A. R. Robertson, grand marshal, in the lead. Sacred and patriotic songs were sung, and when the bands struck into the opening bars of "Onward, Christian Soldiers," and the marchers of all ages followed in song, the thrill of the spiritual uplift was gripping in its intensity. The climax of this singing, marching throng was reached when grouped before the façade of the All-bright Art Gallery, under the leadership of George E. Gowin—4000 voices made music that was worth while.

The Rubinstein Club women's voices, under the direction of Mary M. Howard, gave its second morning concert May 22 at the Iroquois Hotel, before a large audience. An outstanding choral number of excellence was Miss Howard's arrangement of Neidlinger's "Sweet Miss Mary," which was sung by the women effectively. The soloist was Faulkner Vanderburg baritone, who sang successfully two groups of songs. The accompaniments for both the soloist and chorus were in the capable hands of Clara M. Diehl.

The last Guido Chorus concert for the season, under the direction of Seth Clark, was given May 17 in Elmwood Music Hall. The men were in fine vocal form and sang with spirit and fine style. Maximilian Joseffer, violinist, was the soloist. He played with much charm. George Baknall was the efficient accompanist. F. H. H.

## Give Recital Under Salvini's Direction at Wanamaker's

Under the direction of Mario Salvini, the vocal teacher, a pleasing song recital was given at the auditorium of Wanamaker's by seven vocalists. The appearing artists were Paul Fabre, baritone, who gave the "Prologue" from "Pagliacci," "Toreador's Song" from "Carmen," Brogis "Visione Veneziana," and the "Largo al Factotum" aria from the "Barber of Seville." Nancy Breckin-

ridge, contralto, presented the "Lungi dal Caro bene," Secchi; Silesiu, "Love, Here Is My Heart;" Sibella's "Bocca Dolorosa," and Sommerset's "Song of Sleep." Rae Green, tenor, gave the "Una Furtiva Lagrima" aria, "Gray Days" by Johnstone, and "Evening" by Browne. Grace Lillian Lewis, mezzo soprano, gave Fauré's "Charité," Massenet's "Ouvre tes Yeux Bleus" Vanderpool's "I Did Not Know," and "When the Boys Come Home." Lieut.-Colonel Montadon baritone, gave Fauré's "Charité," the "Dio Possente" from "Faust." Dorothy Spinner gave "Il Bacio" and "Se Saran Rose" by Ardit, and "Solveig's Song" by Grieg. A. Kalantar, tenor, sang an aria from Puccini's "Fanciulla de West" and "E Lucevan le Stelle" from "Tosca." Misses Spinner and Lewin, and Messrs. Kalantar and Fabre finished the program with the quartet from "Rigoletto."

## HOUSTON CLUB ELECTS

Chooses Manager—Constance Balfour Warmly Welcomed in Concert

HOUSTON, TEX., May 27.—The artists' committee and the general executive board of the Women's Choral Club have jointly elected Mrs. Edna W. Saunders as business manager for the coming season. Mrs. Saunders, during the last two seasons, has made a splendid record in sponsoring the appearance here of soloists as well as symphonies and grand opera companies.

Constance Balfour, recently returned from a tour in Great Britain, gave a recital in the First Presbyterian Church before a very large audience, which seems solidly agreed that her voice and all-round musicianship show a big advance, and she has been a prime favorite with Houston people always.

On the evening of May 23 the College Women's Club presented a brace of short plays in the South End Junior High school auditorium. For this affair the Conservatory Symphony Orchestra provided, under C. A. Hammond's directorship, an excellent musical program. The Houston Conservatory has been appointed by the Government's department of vocational education to take for musical training soldiers who have been partially disabled by wounds. Harris Armstrong of Alabama is the first of the government's appointees to benefit by this instruction.

The piano recital given last night in the University Club's hall by Edith Sullivan for the benefit of the Polish Children's relief was largely attended, and the artist impressed her listeners strongly. W. H.

## ALEXANDER BLOCH PLAYS AT CONCERT IN MT. VERNON, N. Y.



Alexander Bloch, Violinist

Alexander Bloch, the gifted violinist was the soloist on May 23 at the annual concert of the Mt. Vernon, N. Y., High School Orchestra. He was heard in two groups comprising Svendsen's Romantic the Rimsky-Korsakoff "Chant Indou," Kreisler's "Liebesfreud," the Chopin Auer Nocturne in E Minor, a Granados Kreisler Spanish Dance and Viennese temp's Polonaise. So successful was he in his appearances that he was obliged to add three encores, the Beethoven Kreisler Rondino, Schubert's "A Maria" and Tchaikovsky's Melodie.

Mr. Bloch has put to his credit a busy season of playing and teaching. He will teach this summer in New York at his studio until Aug. 10.

## Arthur Loesser to Make Long Tour Under Foster Direction

Arthur Loesser, pianist, whose recent recitals in New York were most successful, has placed himself under the management of Kingsbury Foster. An extensive concert tour, which will include appearances in the East and Middle West, is now being arranged.

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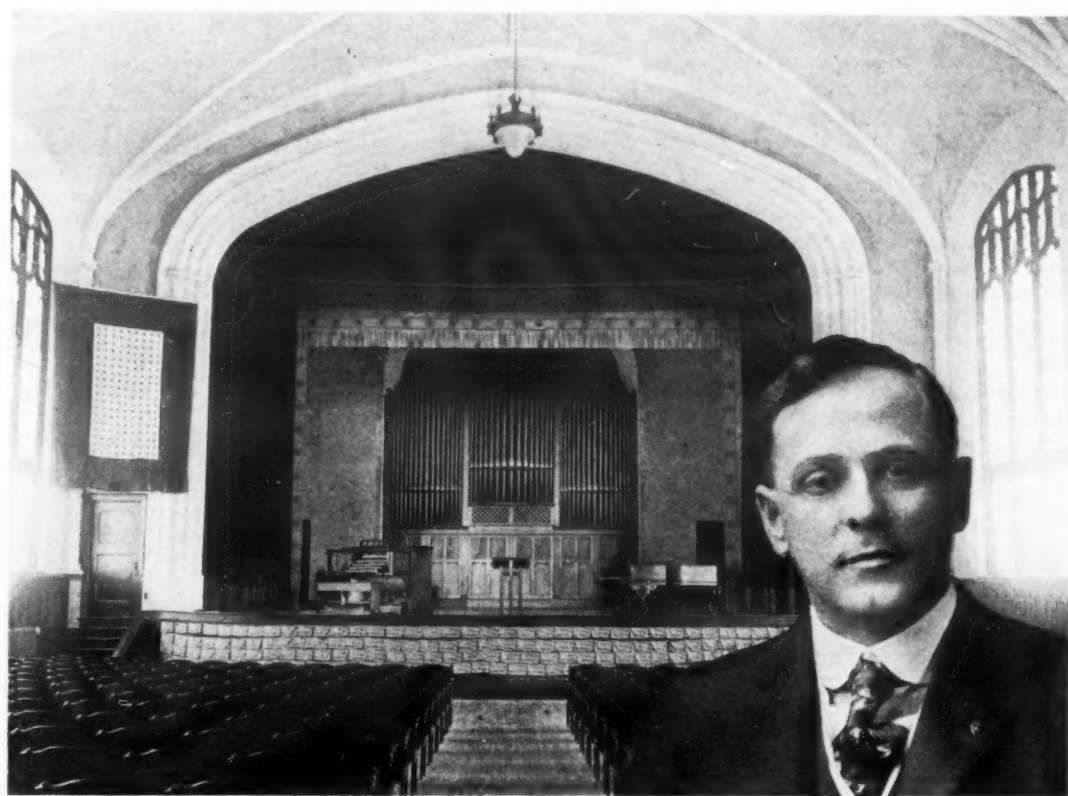
## College of Emporia Chorus Wins New Distinction at Fifth Festival Conducted by Dean Hirschler

New Chapel Is Scene of Concerts — Harriet McConnell and Albert Lindquist Give Opening Recital Program — Minneapolis Symphony Plays — Choruses Join in Impressive Performance of the Dettingen "Te Deum" with Corporal Campbell as Chief Soloist

EMPORIA, KAN., May 23.—Kansas musicians were given a decided treat during the fifth annual May Music Festival of the College of Emporia, presented on May 19 and 20 under the direction of Dean D. A. Hirschler, head of the music department.

The festival was unusually successful and attracted many visitors from out of town in addition to the large local public. The College of Emporia festival is an annual event which rouses much more than local interest. It is one of six or eight festivals given by colleges and universities of the state. Dean Hirschler has developed an unusually good chorus at the College of Emporia, and his work during the festival showed the results of his untiring and excellent instruction.

The festival opened with a successful recital by Harriet McConnell, contralto, and Albert Lindquist, tenor, in the new college chapel. Miss McConnell's voice delighted her audience. Among the most enjoyable of her songs were the aria, "Oh, Lyre Immortal," from Gounod's "Sapho," and the Jewish air, "Eili, Eili," arranged by Kurt Schindler. Mr. Lindquist gave a musicianly group of French songs by Dalcroze, Duparc, Saint-Saëns and Fauré. The Duparc "Manoir de Rosamonde" was especially fine in dramatic interpretation. Dorothy



Interior of Auditorium, College of Emporia, Kan., Showing the Four-Manual and Echo Organ. Inset, Dean Daniel A. Hirschler of the School of Music

Ann Wood of the college faculty was the able accompanist.

A feature of the festival was the concert given by the Minneapolis Symphony Orchestra. The program opened with the G Minor Symphony of Kalinnikoff, a fine beginning for a rather modern program. Herman Beyer-Hane, 'cello soloist, made a hit in the Andante from the B Minor Concerto of Dvorak.

The closing concert, given on the evening of May 20, opened with the Mozart G Minor Symphony. The special feature of the evening was the Dettingen "Te Deum" of Handel, sung by the College of Emporia Oratorio Society, the Em-

poria Women's Chorus and the Chamber of Commerce Men's Chorus, with orchestra accompaniment, under the conductorship of Dean Hirschler.

The dean is gaining an enviable reputation through his masterly conducting of choral works. The assisting artists were Corporal Findlay Campbell, baritone, and a local trio composed of Lillian Wilhelm, contralto; E. J. Lewis, tenor, and Florine Richards, soprano, who sang the incidental solos. The "St. Francis Legend" by Liszt and the "Danse Macabre," Saint-Saëns, with Guy Woodard as soloist, and the Theme and Variations, Op. 55, Tchaikovsky, brought the second

part of the program to a fitting close.

For the past three or four years the New York Symphony has appeared at these festivals. Works like "St. Paul" by Mendelssohn, Elgar's "King Olaf," Verdi's Requiem and Parker's "Hora Novissima" have been given under the direction of Dean Hirschler. Mr. Damosch characterized the College of Emporia chorus as one of the best in the country.

The organ of the College of Emporia is one of the finest in the Middle West, a four-manual and echo instrument with more than sixty speaking stops. Its tonal qualities are superb. R. Y.

### FESTIVAL IN CEDAR RAPIDS, IA.

Minneapolis Symphony and Prominent Singers Appear at Coe College

CEDAR RAPIDS, IOWA, May 29.—The May festival at Coe College was held May 26 and 27. Four concerts were given at Sinclair Memorial Chapel. The festival chorus, under the direction of Professor Patty and Professor Stephens, accompanist, and the Minneapolis Symphony Orchestra, with Emil Oberholfer as the conductor, were the leading musical organizations at the festival.

The soloists were Albert Lindquist, Harriet McConnell, Guy Woodard, Hermon Beyer-Hane, Emma Noe, Corporal Findlay Campbell, Florence Macbeth and Henry Williams. The May pageant, "Earth's Awakening," was given on the campus May 28. The May festival is made possible each year by the generous backing of the Board of Guarantors. B. C.

Mrs. Fahey Wins Applause in Recital in Victoria, B. C.

VICTORIA, B. C., May 20.—Mrs. Winifred Lugrin Fahey, just returned from a tour through Oregon, at her recital here on May 20 won hearty applause from her big audience. Mrs. Fahey gave a varied and attractive program, including the aria from Verdi's "Don Carlos"; a group of songs by Grieg; "Vissi d'arte," from "Tosca"; "Depuis le jour," from "Louise," and the "Shadow Song" from "Dinorah." Mrs. Irene Walsh Nasmith in no small measure contributed to the success of the recital by her effective and skillful accompanying. G. J. D.



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### MME. BERTHE BARET CHARMS MEMBERS OF BUFFALO CLUB



Berthe Baret, French Violinist

BUFFALO, May 22. — Mme. Berthe Baret, the young French violinist, has just closed a successful and brilliant season. Her concert before the Fredonia Music Club recently was a notable success and she was immediately engaged for next season. With L. T. Grunberg at the piano Mme. Baret gave a splendid reading of the Franck Sonata, one that was marked by fine feeling and a deep understanding of the spirit of the composer. In the Mendelssohn Concerto she did excellent playing and was given a hearty reception. Following her group of short pieces she was obliged to give a double encore. F. H. H.

### NEW ROTHAPFEL UNDERTAKING

"First Unit Program" Presents Music and Bolm Ballet

The former managing director of the Strand, Rialto and Rivoli, S. L. Rothapfel, put another achievement to his credit on the evening of May 28, when he presented his first Rothapfel Unit Program at the Park Theater, New York. Music was as prominently featured as Mr. Rothapfel's reiterations of his movie-director's creed, with its emphasis on appeal to ear as well as eye, would lead one to expect. At the first-night opening hour of nine-something, Hugo Riesenfeld took his place at the conductor's stand and the orchestra struck up the "First Unit Program 1919" Overture, "especially arranged by Mr. Rothapfel and Mr. Riesenfeld of the Rivoli Theater, New York." It was agreeable. Almost anything would be agreeable as played by an orchestra so smoothly-functioning, if still of too much

moving-picture brassiness and percussiveness.

And then the curtains slid back and a strange stage-picture painted in flat ribbons of color by John Wenger disclosed itself to the spectators' dazzled eyes as a fantastic, lusciously-hued pastoral scene. Some white-clad nymphs and one in rose-red wander in and disport them in twistings and windings and posings not unlike those in Botticelli's "Allegory of Spring." And to seal the likeness, two merry brown fauns come bounding in, one of them Adolph Bolm himself, and there are some minutes of pretty play before the end comes and one sighs to find it all over.

There are also on the bill a topical magazine, including "The Wood of Fair Water," "The Last Hour," described as "a novelty prelude presenting music," a movie fantasy elaborated on the Massenet "Elegie," sung by Mme. Pascova at the crowning moment; "False Gods," "Epigrams," and "Wild Flowers." The greatest of these is certainly the Bolm "Ballet Petit." D. J. T.

### TO REVIVE "LA JUIVE"

Metropolitan as Well as Chicago Company Will Give Halévy Opera

The announcement that the Metropolitan Opera Company is to produce "La Juive," Halévy's five-act grand opera, coming on the heels of the Chicago Opera Association's similar announcement of a revival of the old Parisian work, promises or threatens, according to the temperamental bias of the individual opera-goer, a generous dosage of what the fashionable world of the first half of the nineteenth century considered high art.

The Meyerbeer "Prophète," which will be retained in the Metropolitan repertoire dates to the same general period and to modern taste would be much of a piece with "La Juive," though Meyerbeer is said to have felt himself so much different and indeed better than the older composer that he exclaimed with contempt, "His star must pale, for mine is on the rise!"

### JULIA CULP WEDS BOHEMIAN

Dutch Singer Said to Be Divorced from Mertens, German Husband

Antonia Sawyer, manager for Julia Culp, the famous Dutch mezzo-soprano *lieder*-singer, announces that the artist has obtained a divorce from her German husband, Eric Mertens, and has been married to a wealthy Bohemian manufacturer of the name of Ginsky.

Mme. Culp is expected to arrive in this country next January, and is already booked for fifteen or twenty concerts.

### Chattanooga's Season Closes

CHATTANOOGA, TENN., June 1.—Two artistic recitals by the Chattanooga Music Club have ended the local musical season, one given by Mr. Cadek, his daughter, Lillian and Dorothy Phillips, and the other by Eloise Baylor, Mrs. W. H. Pryor and Margaret Sholliday with Roy Lamont Smith as accompanist.

The closing recitals of the Chattanooga Conservatory of Music took place this week, May 30. W. L. S.

## Frances Ingram to Sing with Metropolitan Next Season

ANOTHER triumph for the American singer is recorded in the engagement for next season by the Metropolitan of Frances Ingram, the young American contralto.

Miss Ingram, who received her entire training in this country, has been before the American public for several years in both concert and opera, and has achieved an enviable record in both fields. As a member of the Chicago and San Carlo companies, she won honors in such rôles as *Suzuki* in "Madama Butterfly," as

*Amneris* in "Aida" and as *Carmen*; on the concert stage she has become known throughout the country as an interpreter of charm as well as singer of natural gifts.

In war work the American contralto was especially active and highly commended. In recognition of the fine quality of Miss Ingram's work, the War Department commissioned her to tour the training camps, which she did with marked success. At the concert of the Woman's War Relief in Chicago her reception amounted to an ovation.

### Otto Kahn Gives Silver Cup to Winning School in Music Contest

Public School 30 of the Bronx won the music-memory contest, held on the evening of May 28 at the Washington Irving High School, New York. It was the largest affair of the kind thus far held, each of the forty-eight school districts of the city being represented by a team of five pupils selected in elimination contests for their ability to remember good music. Otto H. Kahn, president of the Metropolitan Opera Company, donated a silver cup to the winning team. In his presentation address Mr. Kahn said that he hoped next year the contest would be held in the Metropolitan Opera House. Amparito Farrar and Reed Miller were the soloists. Each artist won great applause.

### Avery Strakosch Weds

Avery Strakosch, well known in musical circles in New York through her work as a publicity agent, was married on Tuesday, May 27, to Dr. Alois Ren-

ner at the Church of the Ascension by the Rev. Dr. Percy Stickney Grant. Dr. Renner has recently returned from service in the Medical Corps of the United States Army.

### Ernest Davis Returns from Tour

Ernest Davis, the tenor, returned to New York this week from a tour which has taken him throughout the Middle West and South. In nearly all of the cities in which Mr. Davis appeared, he has been booked for return engagements next season. He will spend the summer in New York, preparing his recital programs for next season.

### Prof. Stanley Visits "Musical America"

Prof. Albert A. Stanley, director of the University School of Music, of Ann Arbor, Mich., and conductor of the Ann Arbor Festivals, was a visitor at the office of MUSICAL AMERICA on Monday. Prof. Stanley is East on a brief business trip.

### "GOOD REASONS MUST, OF FORCE, GIVE PLACE TO BETTER."

In days gone by, honorable traditions were as good reasons as any for piano preferment, but with expert comparisons of actual musical worth made possible by the great international expositions, tradition must give way to facts that place beyond question the world leadership of

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## Mildred Graham

### Soprano

Scores with Euterpe Club of Poughkeepsie

"Miss Graham has a voice of delightful timbre, her high notes were sweet and clear and her splendid training showed itself in the ease with which she achieved the most difficult notes." — *Poughkeepsie Eagle-News*.

Miss Graham has been engaged to sing Rossini's "Stabat Mater" at the Michigan State Music Teachers' Convention, to be held at Flint, June 27th.

Terms, dates, etc.

GEORGE WARREN REARDON, Manager

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### The American Baritone

## WILLIAM SIMMONS

Management: Music League of America, Inc., 1 West 34th Street, New York

will be discharged from U. S. Government Service on June 30th. He will be available in Recital and Oratorio for 1919-20



## Rural Population of America Hungry For Good Music, Says Frances Alda

Prima Donna, After Tour Covering Almost Entire Country, Finds Discriminating Audiences in Most Out-of-the-Way Districts—Attracting an Audience of 4000 in Holdrege, Neb.—Her Work with the Navy

HOME from a trip of several thousands of miles, covering practically the entire country, and during which she spent many nights on sleeping cars, Mme. Alda, the distinguished prima donna of the Metropolitan, arrived at her beautiful home in Fifty-eighth Street last week from Montreal, where she closed her concert season. Mme. Alda is quite convinced that she is entitled to a vacation. She has sung in seventy-two concerts and more than twenty operatic performances during the season just closing, and this may be added to a number of appearances for charity, bringing the total to well above 100.

These appearances have covered a wide range, including recital and concert; as a member of a quartet of distinguished artists who filled many engagements early in the season under the Wagner management, and appearances in operatic rôles, in which Mme. Alda is already familiar and beloved by the opera-goers of New York, Philadelphia and Atlanta.

Speaking of Atlanta, Mme. Alda expressed herself in no uncertain terms regarding hotel conditions in the delightful Southern city.

"Artists all like to go to Atlanta," said Mme. Alda. "They love the people and the audiences there, but they certainly do have their troubles when it comes to hotel accommodations. These accommodations are hardly adequate and the management of some of the places seem to think that there is no top limit to prices which may be charged."

Changing the subject to that of musical appreciation in some out-of-the-way places, Mme. Alda told an interesting story of her experience at Holdrege, Neb.

### Music in the Backwoods

"The trip from Spokane to Holdrege occupied three days," said Mme. Alda, "and we were all pretty well tired out when we alighted at the little railway station at Holdrege and saw confronting us what turned out to be the one and only hotel in the place, known as Hotel Evans. I turned to my secretary, Margaret Evans, and assured her that I was positive we would find the place a hoot, because we had had an experience

once before, some years ago, with another Hotel Evans, which was no more prepossessing in appearance than the one we were facing at the moment.

"As it turned out, however, we are beautifully entertained at a lovely home



Mme. Alda and One of Her Little Oriental Friends and Admirers with Whom She Spent Some Time in Southern California

by one of the prominent people of the town, which, by the way, has a population of about 3000. When we learned of the size of the town, we immediately came to the conclusion that the whole thing would be a frost as far as attendance at the recital was concerned. But right here we were happily disappointed, and that evening I had the pleasure, I may say the honor, of singing before more than 4000 persons who came to Holdrege by special trains, by automobile over almost impassable, muddy roads and by the more primitive means of transportation, and it was an inspiring, delightful audience to sing to. The audience was discriminating and enthusiastic in its appreciation of certain things on the program. It brought home

to me more forcibly than I have ever had it presented before in my entire career that people in the more rural sections of this country are music-lovers and are hungry for good music. I believe that they want it more than they ever have before, and that it is not just mere conversation when we hear so many people speak nowadays of the enormous increase in the demand for music and for all things musical. The demand is really here and it is for all of us to realize it and to do everything in our power to foster this growth in artistic appreciation. It is uplifting, educational, and makes for social and moral advancement."

Mme. Alda has been fortunate in having with her on her concert appearances this season Erin Ballard as accompanist and pianist. Miss Ballard has often played solos with very marked success.

In the early fall, Mme. Alda will sing a recital in Toronto, and this will be the fourth time she has appeared in that city within one year. The public in many Canadian cities have heard Mme. Alda within the past year and have recorded emphatically their appreciation of her lovely singing.

Mme. Alda is still giving much time and attention to the work of the Navy Recreation Committee, of which she is chairman. Mme. Alda was instrumental in raising the larger part of this fund for the purpose of purchasing musical instruments for men in the Navy, which totalled \$47,600. Of this fund \$10,000 is still left and will be used probably within the next few weeks. Practically every request which has come from a battleship, destroyer or other part of the Navy, has been supplied. Among some of the more important musical instruments which have been purchased and given to the men may be mentioned 258 Victrolas, 7360 records, 6 Pianola pianos, 55 mandolins and 40 guitars. Mme. Alda received last week from Franklin D. Roosevelt, Acting Secretary of War, a letter of appreciation, which read as follows:

"My attention has been called to the work done by you for the Navy in supplying musical instruments to many of our ships and stations. These instruments have brightened the lives of thousands of our sailors and have contributed much to the morale of the men. I wish to thank you for this on their behalf and also on behalf of the Navy Department."

She also received a letter from E. A. Lightner, District Director of the Navy Commission on Training Camp Activities, in which Mr. Lightner said:

"As I have visited the stations, when the subject of musical instruments has come up, I have had many occasions to inform the Commanding Officers of how good a friend the Navy has in you. Judging from all that I have heard I am inclined to believe that there is no woman in America to-day more popular with the Navy than you, and this is as it should be, because of the tangible and substantial interest you have shown. I, therefore, feel that you should be very happy to know that you have been the cause of so much good cheer and morale for the enlisted men of the Navy."

On June 21 Mme. Alda will sail on the *Espagne* for Europe, and will probably be away two months. Next season promises to be an exceedingly busy one for the prima donna.

PORTLAND, ORE—Roy Marion Wheeler presented Lillian Holman in a series of American ballad songs recently with Edith Barber as accompanist.

### EVENTS IN LAWRENCE, MASS.

Series of Choral Concerts Presented by Several Local Forces

LAWRENCE, MASS., May 28.—A special musical program of unusual interest and merit was given by the Knickerbocker Singing Club of Boston at the centenary celebration of the founding of the Independent Order of Odd Fellows, at the city hall, May 12. All the local lodges joined in the celebration. To George S. Wadsworth, who acted as chairman of the event, the bulk of the credit is due for arranging so excellent an entertainment.

One of the finest concerts of the season hereabouts was given in the Academy chapel, May 28, when Mendelssohn's "Hymn of Praise" was sung by the combined choirs of Phillips and Bradford academies, the Andover Choral Society, with soloists and supported by Mrs. Angus at the piano, with Harry U. Camp at the organ and an orchestra of fifteen players from Boston. Carl Pfatteicher directed and the chorus, which has been drilling for weeks, combined to make it the best concert ever given in the chapel.

Mrs. F. G. Moore of Andover was the soprano soloist, Mabel Marshall, contralto; George Boynton of Boston was the tenor soloist. To Mr. Pfatteicher and Frederick Johnson, head of the music department, is due the success of the event.

On advice of physicians, B. Frank Michelsen, organist and choirmaster at Christ Episcopal Church, Andover, has tendered his resignation, to take effect Sept. 1.

The Knights of Columbus chorus, under the direction of Robert E. Sault, sang Gounod's "Mass of the Orpheists" at the special May Procession service at St. Augustine's church, Sunday, May 25. Another familiar Gounod number "Praise Ye the Father," was also sung by the regular church choir, led by Anna Donovan, organist.

The Chadwick Club concluded its season's musicales on Monday evening, May 26, when a fine program of patriotic music was presented at the home of Mrs. W. A. Gabeler, of Berkeley street. The following officers were elected for the coming year: President, Albert I. Couch; vice president, Flora M. Sanborn; treasurer, Edmund B. Choate; secretary, Bertha L. Childs; librarian, Ida C. Blackwell; executive board, the above with Elizabeth M. Saunders and Dr. Robert Farquhar.

The LeVelle Virtuoso School of Violin and Piano held a well attended reception in Pilgrim Hall, May 26, and presented Eva Bergeron in a piano recital, assisted by Master Pulverino, violinist.

A. L. M.

VAHRAH  
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SOPRANO

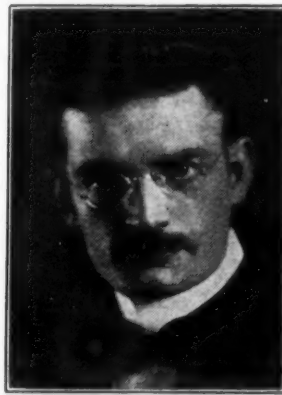
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will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

For terms and dates apply to R. E. JOHNSTON

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New York, June 7, 1919

## WELCOME LOCAL MANAGERS

For some time past MUSICAL AMERICA has been conscious of the desire on the part of the leading local musical managers of the United States to form an association which could be counted upon to regulate and systematize a business which had hitherto been conducted along purely individual lines and totally without reference to the interests or welfare of others similarly engaged.

After consultation with several of the leading men and women in this field this paper sent out invitations to such managers whose names had been submitted as representing the best part of those who make their livelihood almost, if not entirely, exclusively through the management of local musical courses. They were invited to foregather in New York this week, on Wednesday, Thursday and Friday to discuss the formation of an association which would mean to the buying force in music what the National Musical Managers' Association means to the selling force.

At this writing it is too early to give the results of these deliberations. It may be said, however, that the response which has come from all parts of the country has been most gratifying. It indicates a sincere desire to join in a co-operative movement which shall have as its ideal and aim the elimination of abuses and the institution of progressive, healthful business principles.

The local managers' association will grow into a powerful organization which will provide for the interests not only of the speculative concert managers, but that great number of clubs and educational institutions who conduct local concerts on a purely art for art's sake basis.

MUSICAL AMERICA welcomes to New York all those who have come, many of them from the distant parts of the country, and expresses the hope that their participation in this movement will mark the beginning of a new era in the business affairs of our musical life.

## WHEAT AND MUSIC

We are indebted to our correspondent in Emporia for the information that the forthcoming wheat crop in the state of Kansas will bring in four hundred millions of dollars. Mr. Yarnell tells us that this will break all records for prosperity in his state; that one of the results will inevitably be that more money will be spent for musical entertainment in Kansas than has ever been spent in one year before.

"What we need right now," he declares, is the right sort of persons to act as musical providers, to see to it that the best kind of music is made possible for the people next season, because two things are certain: a widespread love for music and the money to patronize it."

The wide-awake musical manager is a keen student of industrial and agricultural conditions. L. E. Behymer, the father of them all, can tell you almost to a fraction how many sardines were put on the market in certain parts of southern California last season. He knows all about the orange and raisin crops, and fortified with these statistics he goes before his music clubs in various towns and disposes of his musical wares accordingly.

Kansas should prove a gold mine for the musical manager next season. A word to the wise is sufficient.

## GODOWSKY'S MASTER CLASSES

In educational fields it is conceded that so far as music is concerned the West is far in advance of the East. This applies particularly to the instruction of music in the public schools.

While the East may claim leadership in the number and standing of its individual instructors of singing, pianoforte and other instruments, that pre-eminence is now being threatened by the institution of the master class idea along the Pacific Coast and extending East as far as Chicago.

Last summer when Leopold Godowsky, acknowledged as one of the world's greatest authorities on every phase of pianoforte instruction, began his master classes in Los Angeles, San Francisco and Portland, the experiment was watched with no little interest, for it opened up a new field which gave promise of providing America with educational facilities second to no country in the world. That promise is being realized. In Los Angeles, San Francisco and Seattle these classes are attracting serious students from all parts of the country. The division of the classes into active and listening sections brings the instruction within the reach of the largest possible number of students, all of whom enjoy individual profit through their attendance at the sessions.

The merging of the Los Angeles and San Francisco classes, announced this week to make possible a Seattle class and the addition also of a class in Kansas City, Mo., provide evidence of the popularity of the idea.

Thus the genius of Godowsky, whose name means so much to pianists, is providing a stimulus to our educational life which, at close perspective, is difficult to realize at full value. Certainly he has opened the way to the happy day when excursions abroad for study will be undreamed of. He is advancing the period when students will flock to America from all parts of the civilized globe to enjoy educational advantages which they may find nowhere else.

## CULTIVATING OPERATIC ANTIQUITIES

The pronouncements of a successful impresario always command the very respectful attention of a large fraction of the community, whether that impresario knows much about music or little. Cleofonte Campanini, of the Chicago Opera Company, now in Paris, discoursed to the extent of nearly two columns in the New York Evening Post last week touching modern music. Being a great conductor and a musician as well as a manager, his sayings have in them a weight of greater authority than the average managerial outgiving.

Mr. Campanini is a modernist in his sympathies and avers that his life has proved that. Nevertheless he is quite willing to entertain the idea of producing such an antiquity as "Semiramide" provided he can find the proper soprano and contralto. Now it is an amazing thing, this highly cultivated devotion of radical modernists to the mummified remnants of the operatic dark ages. They will on the one hand decry Wagner and hint darkly at what they consider the "ageing" or "old fashioned" pages in his works. Yet from their worship of Debussy and the Neo-French and Russians they turn to consider with warmth and solicitude music that never was meant to be anything but a shallow pastime or a medium for vulgar display. "Semiramide" is such an opera. So were most of the others of Rossini and the greater proportion of Donizetti's. Something like a quarter of a century ago a revival of "Semiramide" in New York caused a large audience to flee the opera house even before the short entertainment had drawn to a close—and in those days it was possible to marshal better singers for the purposes of Rossini than it is to-day. Rossini himself condemned the work with most of his others when he remarked late in life that of all his operas only some pages of "Otello," the second act of "William Tell" and the whole of the "Barber of Seville" would survive. It is all very well to rant about melody and the possibility of joyful operatic recrudescences if the necessary singers are to hand. But in the case of music designed so obviously for the taste of a highly artificial period as were these Italian operas the practical experiment always shows deplorable results.

Mr. Campanini in the course of his talk also said: "As to a Mozart revival I have my doubts." Strange, strange! Is one to infer from this that Rossini's "Semiramide" is a more melodious and a greater opera than "Don Giovanni" or the "Magic Flute"?

## PERSONALITIES



Photo Bain News Service

### When Heifetz Practices

Very little has been vouchsafed to us of the daily life of the amazing youth whose violin mastery in New York gasping at his advent two years ago. But an occasional glimpse is ours, by way of the ever effective snapshot, which here shows us Jascha Heifetz ready for practising, with piano open and violin in hand.

Gideon—From Orleans in France to New Orleans there comes a postcard showing the Maid of Orleans listening to the heavenly voices which she believed spoke to her. It reads, "We cannot leave Old Orleans without sending our greetings to New Orleans," and is signed by Constance and Henry Gideon.

Sembrich—In the series of "Favorite Songs of Famous Singers," published by Oliver Ditson, is a volume embracing Marcella Sembrich's choice of the folksongs of many nations. Fifty-nine countries figure therein, including Bosnia, Ruthenia and Syria. The great coloratura has also written a preface.

Ganz—Two prominent societies of Paris have made Rudolph Ganz, the Swiss pianist, *membre bienfaiteur*. The two societies are the Association of Alumni of the Paris Conservatory and the Mutual Society of Professors of the same institution.

Claussen—The American managers of Julia Claussen, mezzo-soprano of the Metropolitan, have received a cable from the singer's Swedish managers, telling of her triumphs in her native country. The audiences and critics are said to have been as enthusiastic as they were for Jenny Lind and Christine Nilssen.

Scotti—Among those present at the opening of the racing season at Belmont Park, watching with interest the various events, the Metropolitan baritone, Antonio Scotti, now also impresario, was a notable figure. Mr. Scotti is a lover of horses and the races see him often.

Given—Thelma Given, young American violinist, was recently entertained in Washington by the Baron and Baroness Bonde of the Swedish Legation, on the occasion of a dinner and musicale to the British Ambassador and the Countess of Reading. Miss Given played a charming program after the dinner, with Richard Hageman at the piano. Members of the French, Italian and English embassies were present.

Gentle—From Santa Cruz, Cal., comes a cheerful note from Alice Gentle of the Metropolitan mezzo-soprano, indicating that the life strenuous on a farm-ranch may be a very pleasant thing, combining the watching of thousands of baby chicks with the storing up of energy for a summer operatic season. For Miss Gentle is studying new rôles and brushing up old, in the intervals of observing the feathered ones make their debuts.

Kaufman—It is not generally known that Maurice Kaufman, the New York violinist and teacher, is a gifted painter and devotes much of his time in vacation to this means of artistic expression. He has done considerable work in oils, crayon and in black-and-white sketches. Among the last-named are a series made during the summer of 1914 on the Normandy coast just before the outbreak of the war.

Prokofieff—Serge Prokofieff, the Russian composer-pianist, has sufficiently recovered from his recent serious illness, which confined him to his bed for four weeks, to renew work on his opera, "The Love of the Three Oranges," which the Chicago Opera Company has contracted to produce next season.

McCormack—John McCormack tells of a most important lesson given him in diction by no less a person than the cook at the Summerhill College in Ireland where as a very young boy he sang first in public. When he asked her how she liked his singing, it appears, the lady of the cuisine told him, beaming: "Sure darlin', what did ye want to show off your education for by singin' in them foreign languages?" "The question," says the tenor, "was like a stab to me. I had sung nothing but English from start to close. But the lesson was worth learning, and I set at it." Perhaps the diction that is now the delight of Mr. McCormack's hearers had its inception that day.





BY CANTUS FIRMUS

*Why Mrs. Edelstein Resigned*

"At our next meeting," announced the president of the Saturday Night Musical Club, "we shall have a Polish program." "Oh!" exclaimed the old lady in the audience, "this is too shocking for anything! I speak of a Polish pogrom in our club!"

\* \* \*

*June Madness*

One night last week we met  
—a tenor who refused to speak of himself;  
—a flautist who was convinced that the flute is a dull recital instrument;  
—an ensemble 'cellist who insisted that the cello is of small importance in chamber music;  
—a harpist who confessed that the harp is not as adequate as a piano;  
—a composer who did not complain that the Metropolitan was in a dark conspiracy to suppress his new opera;  
—a vocal teacher who admitted that he had not discovered the secret of bel canto;  
—a tympany player who was satisfied with his conductor's tempi;

THEN,  
—a shocking of our pedal extremities and a gruffly:  
"No sleeping in this park, young man!"

\* \* \*

*The Wisdom of a Program Maker*

Dear Cantus: Be it known to you that I found at the foot of page 1 of a recent program an advertisement which began:

"Have you made your will?"

PHILIP GORDON.

P. S.—UXTREE!!!! Cantus Firmus puts Newark on the musical map by mentioning it two words to the west of Boston. UXTREE!!!!  
Newark, N. J., May 25, 1919.

Conductor Albert Coates says he couldn't live on \$60,000 a season in Petrograd. He has our sympathy. In New York it costs us more than this each month to feed our pet canary.

\* \* \*

*Musical Philadelphia*

[Philadelphia Public Ledger]

Of course, nobody minds the little slips.

"Don't you just love Stokowski's orchestration?"

"To-night we're going to have some real bel chianti."

"I think Golly-Cursy's portmanteau is perfectly ex-quizz-it."

"Don't you mean portamente?"

"That's what I said, ain't it?"

"I never heard anybody impoverish a cadenza the way that fellow could."

"I tell you what I like—I like the Humoresque. And when it comes to Chopin, I'm a regular chopinzee."

"The critics all say she's great. Over in New York they called her the puma of the pianoforte."

"Up to our church on Easter Sunday we're goin' to sing the Honolulu Chorus with forty-seven ukaleles."

"You mean the Hallelujah Chorus."

"Well, I don't know about the name of it, but we're goin' to have it, anyhow."

"He says to me, 'Do you sing 'Forever and Forever'? an' I says, 'No, I stop for meals.'"

Such is the atmosphere in which art flourishes.

\* \* \*

"Appelbaum is Good but Far from Best Baritone in World," reads a headline in the New York American. We know the Humanitarian cult head as a speaker of unsurpassed endurance powers, but it is news to us that he is an artist.

\* \* \*

*Carnivorous "Dalila"*

[Reedy's Mirror]

A middle-aged man was examining the phonograph record catalog in a Kansas City store recently. "Why is this operetta called 'Samson et Dalila'?" he asked. "As I recollect the story, Dalila darn near et Samson."

\* \* \*

*'Tis Spring in Chelsea, Mass.*

Dear Cantus: Here are some modern definitions (?) in music as they are not taught:

A staff has lines but no wrinkles.

The scale has nothing to do with a fish; neither does it give you a weigh.

In music there are flats, but no furnished apartments.

There are keys, but they open no doors.

Notes are written in combination (but not lingerie).

The notes in music are not promissory.

"Rate of speed" depends upon income.

Position is everything in life, even to sharps and flats.

In music there is something common—such as time.

One of the scales is called "tonic," but it is not very nourishing.

The bar in music has no footrail.

Pitch in music has nothing to do with the game of cards.

A step is a step, but in music you may have a half-step.

Family connection—A minor is a relative to a major.

## CONTEMPORARY :: AMERICAN MUSICIANS

No. 69  
Henry  
Clough-Leighter

HENRY CLOUGH-LEIGHTER, composer, organist and editor, born at Washington, D. C., May 13, 1874. Educated privately and at Columbia University (Washington) 1887-9; at thirteen obtained scholarship at university, but relinquished it to give entire time to music. Became pupil at Trinity College, Toronto, Canada. Studied harmony, counterpoint and composition with Dr. Edward Kimball, Dr. George Walter, Henry Xander of Stuttgart Conservatory of Music, Germany, and Dr. J. Humphrey Anger of Oxford. At five began study of piano with mother. From ages of nine to twelve was solo chorister in St.



Henry Clough-Leighter

John's Church, Washington; at thirteen began organ study under Dr. George Walter; at fourteen became organist of St. Michael's and All Angels, Washington; at fifteen organist of the Church of the Incarnation; at eighteen organist and choirmaster of the Epiphany Chapel, and from 1892 to 1899 held the same post in Epiphany parish and the Jewish Synagogue; next two seasons organist of Grace Church, Providence; 1900 to 1901 at Christ Church, being also supervisor of the music courses in the schools of Westerly, R. I. From 1900-01 instructor of Theory, Howe School of Music, Boston; 1901-1908 Associate Editor of Oliver Ditson Co., Boston; since 1908 Musical Editor of Boston Music Co. Since 1901 also organist of the First Congregational Church, Milton, Mass. Piano compositions include five Cantatas; Lyric-Suite "The Day of Beauty;" Symphonic Ballad, "Lasca;" Victorian Ode, "Recessional;" Symphonic Ode, "Christ of the Andes" (Op. 64); many song-cycles, more than 100 art songs and as many choral works. Also editor of innumerable musical, technical and pedagogical works. Makes present home in Boston.

# STEINWAY

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The minor in music is recognized and has a vote.

The major in music does not refer to an officer of the army.

The beat in music is not a "dead beat."

E. SAMUEL.

Williams School, Junior High  
Music Dept.

Chelsea, Mass., May 24, 1919.

\* \* \* \* \*

### Bonnet to Tour America Again Next Season After Visit to France

Joseph Bonnet, the French organist, will return to America for a trans-continental tour of organ concerts beginning in December. Mr. Bonnet has been engaged as soloist with the Boston Symphony Orchestra for two concerts in Symphony Hall, Boston, and the tour will follow. Mr. Bonnet is now completing his second tour of the Middle West given during the present season. A tour of Canada follows, extending as far as Quebec, after which Mr. Bonnet returns to New York City to make his final preparations for the coming season. He will sail for France in the middle of June and return to America in the autumn.

### Samuel Gardner Will Not Appear with the Elshuco Trio Next Season

Samuel Gardner will not be with the Elshuco Trio for the coming season. He found, much to his regret, that his concert engagements would conflict with the bookings of the Trio. Another prominent violinist will be engaged within a week or two.

The two New York recitals which he gave the past season made a more than passing impression on the Metropolitan audience and critics and this has been followed by such tangible results as concert engagements.

Next season Mr. Gardner will devote all his time to solo playing. The past year saw his name for the first time on a Flonzaley program, when his prize-winning quartet was played by this organization.

BELLOWS FALLS, VT.—Mrs. Margery Winnawisser Loew, who has been in Russia with her husband, has returned to her home here to spend the summer with her parents. Mrs. Loew was a grand opera singer in Germany, but managed finally to get back home.

### PLAN FREE TORONTO CONCERTS

#### Local Bands to Give Series in Parks—Students Heard in Recitals

TORONTO, CAN., May 30.—There has been a marked quiet in musical circles during the past week, the regular season having drawn to a close, although there have been a few events of interest. The Parks Commissioner has made arrangements with local bands for a series of fifty-six band concerts in the city parks during the summer. The city recently voted \$5,000 for this purpose.

An interesting violin recital was given by the pupils of Broadus Farmer in Massey Hall on May 29, when a number of pupils were heard to good effect. Those who took part were Madeline Cameron, Natan Natanson, Wilma Ingram, Samuel Green, Samuel Collis, William Buck, Joseph Yarmuk, Howard Hunter, Bennie Cohen and Edgar Burton. They were ably assisted by Ruth Thom-Dusseau, soprano, John Detwiler, baritone, and Eva Galloway Farmer, who interpreted Schumann's Concerto in A Minor.

The song recital in Columbus Hall on May 28 by the pupils of Signor Carboni was well attended for the time of the year. There were twenty numbers on the program and they were all presented in a creditable manner, Signor Carboni accompanying his pupils. An orchestra which played during the evening was composed of Jan Hambourg, Boris Hambourg, Mr. Quintile, the harpist, Mr. Cochrane and Mr. Smith and Ruby Dewson.

One of the features of the Lyons Fair at Lyons, France, was the attendance of the Canadian Machine Gun Corps band which was enthusiastically received. Popular concerts were given every morning and afternoon during the second week of the Fair.

E. R. Parkhurst, musical editor of the Toronto Globe and well known in musical circles, is on a visit to his old home in England. He was presented with a set of pipes before his departure. He has been with the Globe since 1873.

W. J. B.

YONKERS, N. Y.—Professor Davis, Supervisor of Music in Yonkers, N. Y., will have charge of the school music methods class at Chautauqua, New York, this summer.



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## Mr. Zay on Liberty; With a Plea for Prohibition

To the Editor of MUSICAL AMERICA:

To be dry, or not to be wet, that is the alternative, and thinking of the prohibition that is coming—oh, yes, it's coming—I am reminded of so many things that I am forbidden to do, that our loudly boasted liberty seems but a hollow sound, with the accent on the holler.

I am not allowed to shoot a bawling human ass who thinks he can sing, however much he may deserve it. I'm not even allowed to stop him. I mayn't sit in the front row and smoke at one of Gabrilovitch's recitals, no matter "what" or "where" or "when" I want to. It is illegal to bet that he is the best pianist-conductor there is, and if I get fed up with the million other things I am forbidden to do, I am not even allowed to commit suicide, as the police will arrest me if I attempt such a thing.

In fact, when I think of the appalling list of things forbidden in this land of liberty, I don't know whether to become an uncompromising rebel to society, or be proud of myself because I put up with so much regulation and still retain my sweet disposition.

The only thing that prevents me from swelling up with pride over my forbearance, is the fact that I don't seem to want to do these forbidden things.

The fact is there is no such a thing as liberty in material things; we are sternly and efficiently regulated, and a good thing, too. We have liberty in spiritual things, such as thought, religion, aspirations, ideals, etc., but the hideousness of life has been gradually lessened, and the beautiful in life thus thrown into relief, by taking away from the ruck of mankind the liberty of indulging in vicious habits which annoyed their neighbors and retarded evolution.

The habit of drinking is only the latest to be banned, and after it has gone we will wonder why we put up with it so long. There is not a single thing benefited by its existence, and the harm of it is appalling both in business and art.

James G. Huneker in a recent article said that "man invented the seven arts, which is all that exists between him and empty spiritual space." Apart from the

fact that man did not invent the seven arts, and that there is no such a thing as "empty spiritual space," the statement is correct. Maybe he meant by "empty spiritual space" the place where he now keeps his liquors, as it will be when his present supply is gone.

But he did show that drink had never helped any creative artist, that it had harmed many, killed a few, and the greatest did not use it at all.

One point generally overlooked is the bad effect on women of the cocktail and the highball; it can only be described as vicious. If America had kept to drinks of a decent strength, prohibition might not have been necessary, but she couldn't stand so much liberty, she abused it; men first, then they urged it on the women. Demoralization follows, America goes the limit, law steps in and goes the limit in the opposite direction. Hear the big squeal from those whose disgusting hog-gishness brings them only their just deserts, and the biggest squeal comes from the brewers and distillers who fatten off the distress of their victims.

But the big point comes last—it is this:

The big push behind the prohibition movement does not come from a few cranks, it is Cosmic, Cosmos, or the Spirit of the Universe, knows that the imitation (material spirit) interferes with the normal action of the real thing—or that perhaps we have had the doubtful inspiration of the imitation long enough, and should move on to the real thing.

Of course there are always stragglers. Some people still stick to Mendelssohn.

After a while we'll all be in "Wonderland" and say, "I like what I got, and I got what I like."

Who can stop Cosmos?

W. HENRI ZAY.

New York City, May 26, 1919.

## Changes His Outlook on Composers' Fund

To the Editor of MUSICAL AMERICA:

I have just read Robert Wilkes's article entitled "Is it undignified for composers to earn a living?" and I want to say that he has made me see some things in another and clearer light than before. Mr. Wilkes is one of the leading spirits behind the recently launched movement to extend monetary aid to deserving American composers. In the past I have opposed the idea of collecting funds for creative workers, but it may well be that I have kept my eyes too much away from the inexorable economic despotism that grips us all.

The idea put forward by Mr. Wilkes and sponsored by Messrs. Dunn, Schminke and Human (why didn't fifty American composers come out in its defense?) is conceived in a generous, brotherly spirit.

So much, at least, is obvious, to my mind. They seek to help art and artists. Maybe their plan will, if wisely carried out aid both. Since I now believe and concede that possibility, I feel that I ought to say so. If my opposition did injury to a cause that is close to my heart, I can only hope to repair it as best I may.

BERNARD ROGERS.

New York City, May 29, 1919.

## More on Printing Americans' Music

To the Editor of MUSICAL AMERICA:

In your issue of May 24 Oscar E. Schminke says, referring to my article of an earlier date: "I disagree with him in making such an undertaking the competitor of the commercial publisher."

But I would not be so understood. I would not have the making of a competitor, but the commercial publisher would instantly place himself in that position. Any publisher of music would be regarded as a competitor of all other publishers. Therefore they could not be expected to co-operate. It is the part of wisdom to recognize the inevitable at the start. The undertaking which I have outlined would have to be absolutely independent of all commercial publishers. It might make money. It might not. But its object would not be the making of money, but of printing the music of American composers so that the American public could get it and pass upon its merits themselves.

Such slurs as you quote from Roland W. Dunham in your last issue (May 24) should be discouraged as not in any sense helpful, and would only rouse the resentment of thousands of good musicians. Dudley Buck had a fine chorus choir which gave his music in good style. He did know how to write good chorus music. I have always regarded Mr. Shelley as one of the best writers, not only of quartet music but also of choruses.

We have many writers of good chorus music. Mr. Dunham may not be familiar with them. That does not make him an authority. I have had the personal acquaintance of Dudley Buck, of Mr. Shelley and of many others, and of the practical success of their works in my life of seventy-three years, all of it identified with men who have made their mark in the effort at elevating musical culture in this country.

I am used to the ill-natured sneers of those foreigners who do not understand the American type. They think we should see everything from their standpoint. But there is an American way of saying things, in music as in words, straight from the shoulder, clear and to the point. They do not write masses which cannot be sung, as has been done by some who are ranked as great. They do not write the machine-made or wooden stuff which some would have us accept

as models. They write for a purpose and as a rule they hit the mark.

One of the returned "Doughboys" said to me: "The French do not understand our American music." They are not the only ones, either. That America's music has not been exploited enough to establish its class is quite patent. The American method of thinking in music differs as much as it does in language from that of the foreigner.

Some few of the greater musical minds begin to see something in American music. You quote Galli-Curci as saying: "Next year I am going to use many American songs." Josef Hofmann and a few of the great ones have minds broad enough and perceptions deep enough to sense the meaning of the American thought in music.

This means that the American is moving up to the highest in the art and his inspiration is of the noblest.

D. W. MILLER.

Norwood, Ohio, May 27, 1919.

## Commends Article by President MacCracken of Vassar

To the Editor of MUSICAL AMERICA:

I am enclosing check for \$3 for a year's subscription to MUSICAL AMERICA. I have just read the article by President Noble MacCracken of Vassar College and I think it is the finest bit of news for musicians in America since this continent was discovered, and I want to be a subscriber to a paper that gets such news. I am going to send you some other subscriptions from my friends too.

Enclosed find a folder just issued by Averett College, where I am teaching.

EUGEN PUTNAM.

Danville, Va., May 27, 1919.

## Uses It With Her Classes

To the Editor of MUSICAL AMERICA:

Your MUSICAL AMERICA magazine is a very wonderful paper and I look forward to its arrival with eagerness.

As pianoforte teacher in Colby Academy I use it in connection with my classes in "Music Appreciation," and my pupils follow with interest the different artists as they tour the country, and through this magazine have become well acquainted with our best musicians and have made note books containing the pictures of the leading musicians.

No musical home should be without this magazine, which is an education in itself.

Yours for the success of American music,

ETHYL GERTRUDE TAYLOR.

Colby Academy, New London, N. H.

May 20, 1919.

## Galli-Curci's Husband Files Arguments

CHICAGO, June 2.—Luigi Curci, husband of Amelita Galli-Curci, filed a document to-day in the Superior Court, denying his wife's charges and instituting counter accusations. Mr. Curci further pleaded that his wife and he are Italian citizens, therefore by treaty amenable to Italian marriage law, and that they married in 1909 under an agreement never to ask for divorce.

# Another Convincing Tribute TO SERGEI KLIBANSKY THE NOTED VOCAL INSTRUCTOR

Bethel, Maine  
April, 1 1919

My dear Mr. Klibansky:

I have just put your artist pupils on the train for New York, and I hasten to take this first opportunity to write you and tell you of the great pleasure it has been for me to have them in my Concert Company. Teachers that can instruct their pupils to produce tones as beautifully and artistically as you have in Miss Rea and Miss Pearcy, will not lack for plenty of business, for one has to have a real method to sing nineteen concerts as easily and perfectly as they did, which gave real pleasure to the listener.

Wishing you every success in the future, as you have obtained in the past,

Believe me to be,

Cordially yours,

W. R. CHAPMAN,

Director of Maine Festivals and the  
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# A CIRCULAR LETTER FROM

M. H. HANSON

437 Fifth Avenue, New York

Even if you have closed your Course, a Leo Ornstein date will be profitable additional booking

Mr. Ornstein will remain in America for the entire season—in spite of the rumors circulated that he will play abroad. In fact, we have discontinued the negotiations for a very splendid tour which was offered by a London management.

Mr. Ornstein will be available for a few dates during October, November and December, and again on his return from his second Pacific Coast tour, which ends about the middle of February.

During the season now closing, Mr. Ornstein has appeared with great success as soloist with the New York, Philadelphia and St. Louis Symphony Orchestras (playing the MacDowell concerto in D minor). Next season Boston and Minneapolis audiences will hear him as soloist with the great symphonies of those two cities.

Whilst during the last season Mr. Ornstein has played almost exclusively compositions by the great masters, adding some Albeniz, Cyril Scott, Scriabine, Debussy and Ravel, with an occasional sprinkling of his own works—he has decided to open his next season by playing two recitals of ultra-modern music at Aeolian Hall, New York, on October 18th and November 29th, respectively. He has also prepared several new programs of lesser modernity.

Let me hear from you!

I will gladly give you fullest details as to available time, terms, etc.

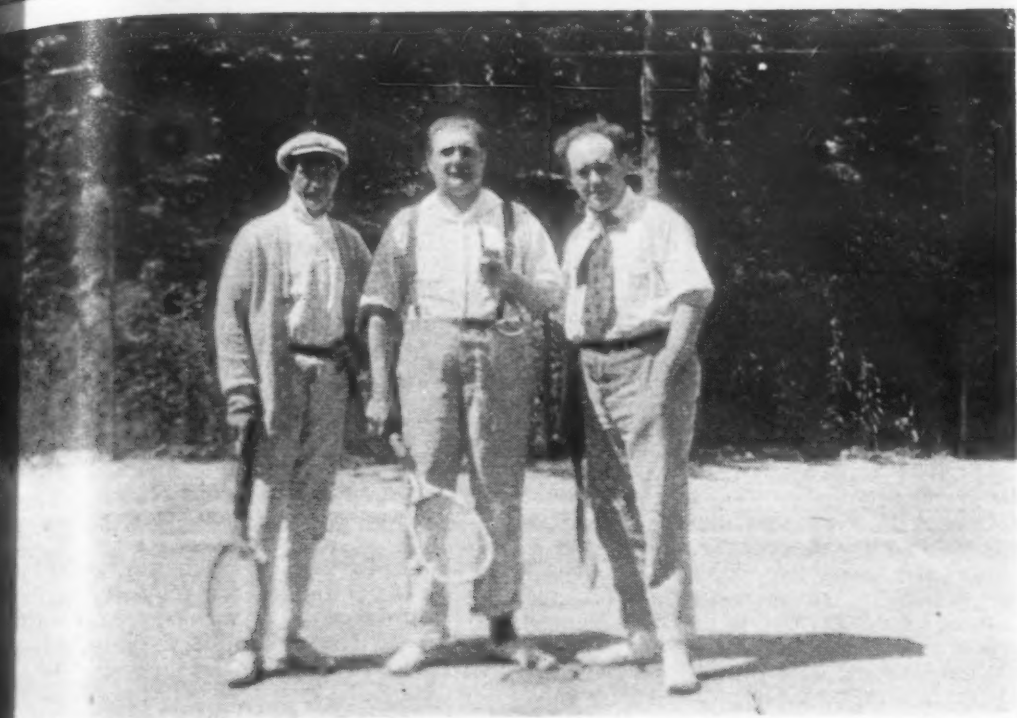
Yours very truly,

M. H. HANSON.

Mr. Ornstein uses the Knabe Piano.



## A TRIPLE ALLIANCE OF VIOLIN MASTERS



EUGEN YSAÏE, Jacques Thibaud and Leon Sametini, three outstanding personalities in the contemporary violin world, sojourned together for some time at Scarsdale, N. Y., where the accompanying photograph was taken. It shows these artists in a period of relaxation, the Belgian, YsaÏe, in the center, the Frenchman, Thibaud, at the left, and the Dutchman, Sametini, supporting the other side.

It was an old Roman custom to honor the most distinguished man of a trio by placing him in the middle and the two younger virtuosi followed this tradition in posing for the picture.

However, not all the time at Scarsdale was spent by these artists in idly whiling away their time. They made strides in their technique of playing tennis, which is a favorite game with all of them, while in their most serious moments much time was devoted to the performance of chamber music.

### HEAR DITON AND RICHARDSON

Last Recital Presented by Mrs. Tapley at Rush Memorial Church

The final concert in the series of educational recitals at the Rush Memorial Church, New York, was given on the evening of May 20. These concerts are

managed by Mrs. Daisy Tapley, a New York voice and piano instructor, and are designed to present serious music to the Negro population on the upper West Side of New York City.

This program was given by Carl Ditton, the Philadelphia pianist and composer, and William R. Richardson, baritone. Mr. Ditton, one of the most gifted of the

younger Negro musicians, was heard in his own Ballade in E Major, in Chopin's C Sharp Minor Scherzo, Barcarolle and A Flat Major Polonaise, and proved himself a pianist of considerable attainments, displaying a brilliant technique and musical feeling. He also played two of Liszt's "Transcendental Etudes" and the Liszt version of the "Tannhäuser" overture. He was obliged to add Vogrich's Staccato Caprice and the Schubert-Tausig "Marche Militaire" as encores.

Mr. Richardson sang Scarlatti's "O cessate" and songs by Parkyns, Scott and d'Ozanne the "Vision Fugitive" aria from Massenet's "Hérodiade," which he gave admirably. Later he sang H. T. Burleigh's "Under a Blazing Star," Fay Foster's "At Last," and Gilbert's "Two Roses" and "The Devil's Love Song" finely. The audience was large and included Mr. Burleigh, who heard his song with pleasure. Mrs. Maud Cuney Hare was an able accompanist.

### Pupils of Edith Milligan King Give Piano Recital

The piano pupils of Edith Milligan King appeared in recital at the Pouch Gallery on the evening of May 17. Those who appeared were Alice Jones, Margaret Brassler, Annette Butler, Nina Shestacovsky, Margaret Suydam, Elmira Christian, Hazel Dudley, Mildred Licht, Helen Jones, Dorchen Bauer, Ruth Wiener, Tessie Kramer, Carolyn Butler, Helen Markel and Edith Lambert. Two groups of baritone solos were given by William Ohlrogge, and Miss King herself contributed two solos, besides playing a duet with Tessie Kramer.

### Edmund J. Myer to Resume His Seattle Classes

Edmund J. Myer, the New York vocal teacher, who has had an active and successful teaching season, has closed his Carnegie Hall studio. Mr. Myer will resume his summer classes as usual in Seattle, Wash., beginning June 23.

CHARLES CITY, IA.—The State University of Iowa band has been obliged to cancel its tour of California booked for this summer for which all plans had been made. The trip was cancelled by the Government and the officials having it in charge.

## NASHUA SOLDIER DEAD HONORED AT CONCERT

### Oratorio Society Gives "Manzoni" Requiem with Soloists as Tribute to Heroes

NASHUA, N. H., May 26.—Nashua honored the memory of forty-two of her sons who were killed or died in the world war in a memorial concert given at the City Hall, Friday evening, May 23, by the Nashua Oratorio Society, assisted by the following soloists: Martha Atwood, soprano; Minerva Komenarski, contralto; Harold Tripp, tenor, and Sergeant William Gustafson, Jr., bass, assisted by the Boston Festival Orchestra of thirty players. Eusebius G. Hood, director of music in the public schools and conductor of the Lowell Choral Society, conducted the performance.

Verdi's great "Manzoni" Requiem was the work presented, and it is doubtful if a more appropriate or finer choice could have been made. The grandeur of the "Tuba Mirum" with the free use of the trumpets, and the "Dies Irae" were superbly brought out by Mr. Hood and his forces. The chorus, though numbering only about 125 voices gave a remarkably fine account of itself and showed the results of years of training under Mr. Hood, a thorough, conscientious, untiring musician, whose worth is not fully appreciated in this section of New England.

The soloists gave admirable assistance, Martha Atwood, soprano, being particularly effective. Harold Tripp, tenor of the Mastersingers, accomplished his task commendably, and Minerva Komenarski, contralto, who also sang at the Lowell Choral Society's performance of "Faust," gave the "Liber Scriptus" with fine effect. Mr. Gustafson also was advantageously heard in the sonorous bass solos.

The large, well chosen orchestra was a pillar of strength, and this year's performance of the Verdi Requiem will go down as one of the particularly illuminating pages in Nashua's musical history.

A. L. M.



Photo by Copperfield

# KATHARINE GOODSON

JAN.—MAY—1920

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—London Arts Gazette, Feb. 8, 1919

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STEINWAY PIANO



## Eliminating the Musician with the One-Track Mind

Educator Discusses Method of Solving the Credit System in the Preparatory Schools—Acceptance of Music as Entrance Subject by Colleges, He Says, Will Enable Musician to Acquire a Varied Culture and Enlarge His Concept of Life—Possible Curriculum for Music Students in College—Guaranteeing the Standard by Examination

By ROY R. SHREWSBURY  
Musical Director, the Phillips Exeter Academy

FOR several years MUSICAL AMERICA has headed a movement, the purpose of which is to secure credit in high schools and preparatory schools for music study. In addition to the efforts of the magazine, a large number of music teachers throughout the land have endeavored to further the propaganda. The objective is a most laudable one. Recently Dr. MacCracken, the President of Vassar College, has voiced his approval of the plan and says that his college, together with three others, are about to take action in the matter. These colleges and private teachers having arrived at the same conclusion, how about the high schools and the preparatory schools? The time is ripe when the question should be discussed exhaustively from the standpoint of practicability and the movement is a practical one.

The high school has, in general, a logical difference of viewpoint from that of the preparatory school. The number of students going from high school to college, particularly in the western part of the United States, is alarmingly small. The high school is, therefore, the end of the education of the great percentage of the populace and there is no logical reason why music might not be accredited there when pursued with reliable local teachers.

The case of the preparatory school is far from that of the high school. There can be but one thought in the minds of those presiding over the destinies of the students in the preparatory schools, and that thought is, "How can we arrange, in a stated period, to give a student a thorough preparation in those subjects which his college will require for entrance?" Under present conditions the preparatory schools cannot consider musical work as a major study, nor can they give credit for music even as a minor subject, for time is so valuable that in general only those subjects required by the colleges can be included in the courses of study, that is if these schools are to do their work seriously and well. The first move, therefore, rests with the colleges.

Dr. MacCracken has said that every child has the right to develop his natural aptitudes. Nothing truer was ever said. It is sad, though, that under present conditions it is almost impossible for the young man or young woman who manifests musical abilities, such that warrant them in making music their profession, to get a college education. This state of affairs is not due to the fact that they cannot study music in college, for most colleges have a music department and will grant a degree in music. The real barrier rests in the fact that the aspirant cannot, except in rare instances, prepare for one of the larger

colleges and at the same time keep up his work in voice study or develop the technique of his favorite instrument. All of his time is required for his academic work if he is to get into colleges at all, and no credit can be given for music should he arrange in some way for private lessons, for the college will not accept such work for entrance even though that same student plans to graduate from the college with music as his major subject.

### A Concrete Example

Let us consider a concrete example. One of the pupils at Exeter intends to enter one of the great colleges of the country and to take his degree in music. The boy's capacity for study is such that he is able to carry on musical work in addition to his required academic work. Fortunately, for the boy, we have been able to make a special arrangement with that college to the effect that when we are ready to recommend the boy he may go to the college in question, take an examination in music, and if he passes, take up Sophomore music when he finally enters the college. That is all very well in this particular case, but the principle of the entire arrangement is wrong. It should be so arranged that this boy could offer his music as an elective for entrance credit.

### Grant Music as an Elective

If the colleges can be brought to grant this subject as an elective for entrance, then we, the preparatory schools, can arrange courses accordingly, so that a boy may receive credit in music toward his diploma with us and at the same time receive an education in the academic lines. Such a plan will eventually bring it to pass that there will be many more musicians throughout the country who know something in addition to music, and thereby do away with the justice in the present charge that too many musicians have a one track mind. If any in our profession have a diminutive concept of life and its affairs it is largely due to the fact that it is almost impossible for the professional musician to acquire, along with his musical education, a knowledge of literature, the arts, and the sciences.

As to courses of study for the music student, it seems to me that two years of Latin should suffice, particularly when one considers that Harvard College grants an A.B. degree with three years of Latin and requires none for the B.S. degree. English History and American History should be required, as should work in French and German. A knowledge of Elementary Algebra and Plane Geometry is desirable and Physics should be insisted upon. It goes almost without saying that every available course in English Literature should be required. Other matters might be left to the discretion of the candidate and the college.

### Guaranteeing a Standard

Finally the argument is advanced that in the proposed scheme there is no guarantee of standard. Students will be sent to college not properly prepared in music, either because of their own incompetence or that of their music teachers. It seems to me that the point is hardly worthy of consideration. It can be well handled as is the French language in preparation for Princeton. This university accepts the College Board Examinations in French, but the candidate must also present himself for oral examination before he is finally accepted, so far as French is concerned. Let the College Board Examinations include papers in Piano, Voice, Violin and theoretical subjects for a starter. Other instruments may be added as the demand warrants. After passing the College Board Examinations in music, let the student present himself at the college in the fall for a practical demonstration of his ability. The college should set the standard. If the pupil passes both examinations all is well. If he does not, the situation is the same as it now is when he fails in either oral or written French for Princeton, he must do additional work before he will receive credit for any of it.

Parenthetically, it may be said that the College Board at present gives examinations in violin, piano, voice and harmony, but they are sadly misarranged. The first three have the same paper, and it deals only with the most elementary facts in harmony, and one question to determine whether students are acquainted with the ordinary terms governing expression in music. There is nothing in the paper to show that these students know anything of the technique of their respective subjects or of the broader phases of the art. The paper would apply equally well to the French horn or the zither. Furthermore, the harmony paper is too easy. It can be prepared for in one year and it should be that the examination could only come when the student has received a thorough drilling in dominant ninths, suspensions and ornamental notes. Chromatic harmony might well be left to the colleges. Elementary Harmony and Strict Counterpoint are but preparations for Canon, Fugue, Free Counterpoint, Orchestration and Free Composition. Let them be taught in the preparatory schools and offered as selectives for college, leaving the advanced work for the institutions of higher education.

The standard of the individual teachers would work out in some such fashion as this: If Exeter sends five pupils to one of the major colleges on the plan above outlined, and four of them fail in their entrance examinations, either in performance or the paper work, that fact will be made known to the authorities here. Unless that condition of affairs is radically changed at the end of the second year, it is safe to believe that the Faculty here would take the view that either the Musical Director of the Academy had presumed to recommend students who were not in themselves capable, else he was incompetent to prepare them for college in musical subjects. The inevitable result would be that someone who was competent would be engaged to replace him, and that action would be justified. The honor and standard of the institution would demand it. Those colleges which accept students by certificate rather than through the College

Board Examinations would soon reach the certificate privilege and the result would be the same so far as it concerns the instructor. In the case of the schools and preparatory schools which rely upon private teachers rather than members of their own faculties to prepare these students, it would be a similar matter for them to inform Mr. A. Miss B. that the pupils under their instruction could not meet the college requirements and that they could no longer credit them in the school. The plan would inevitably bring about an economical upheaval in the world of pedagogues in music by means of the elimination of a large number of thoroughly inefficient music teachers throughout the United States, but that is a result to be desired by all serious people in the profession.

Now that Dr. MacCracken has indicated that Vassar, Smith, Mount Holyoke and Wellesley will give this desired entrance credit for music study I think that it is reasonable to presume that the matter is at least under consideration in the co-educational colleges, and possibly by the men's colleges. Let us sincerely hope that they will see their way clear to act favorably upon the question at hand and indicate to us just what would require in the way of preparation the potential artist for the advantages of a real education.

### AMUSING OPERA HAPPENINGS

#### Bodanzky Tells How Braun's Fern Made Him Seize Bloch's Wig

Some amusing experiences have been recounted in an interview recently given by Artur Bodanzky in the New York *Sunday World Magazine*, who will shortly lead a double conductor's life at the head of the New Symphony, as well as that of a Metropolitan orchestra.

At a certain performance of "The Magic Flute" "big Carl Braun was playing the *High Priest* and little Bloch the wicked *Moor*," says Mr. Bodanzky. The *Moor* brandishes a dagger which the *Priest* snatches away. When that point was reached, Braun, wrapped in his singing and forgetful of his opponent's sword, reached for the poniard, and got hold of Bloch's stage hair instead. "With a magnificent gesture," says the conductor, "he tore the wig from the little man's head and flung it on the floor." The odd part of the incident was that it drew a laugh from the audience; why, Mr. Bodanzky never knew.

May 26, 1919.

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Mus. Dir., Providence Glee Club

## ARTHUR LOESSER

—Pianist—

LOESSER GIVES RECITAL.

Pianist's Performance Again Shows Fine Qualities

Arthur Loesser gave his second piano recital last evening in Aeolian Hall. He presented a programme including four works by Brahms, including the sonata in C major, Chopin's A flat ballade, Stojowski's waltz in D major and the "Artists' Life Waltz" paraphrase of Strauss by Godowsky.

Mr. Loesser's performance contained the fine qualities which have given pleasure to his playing when heard here before. Serious aims, intelligence and artistic accomplishments are noteworthy in his art. In one of the more ambitious numbers in his list last night, the "Melodies from 'Alceste'" of Gluck-Saint-Saens, he was perhaps especially successful. The composition was rendered with an admirable tone and technic, rhythmic incisiveness and much brilliancy in style. He was warmly applauded.—New York "Sun," March 15th, 1919.

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## Wins and Gendron to Return Next Season with Répertoire of Serious French Novelties

Brilliant Young French Violinist and Pianist Plan to Play Works, Unknown Here, by Chevillard, Paret, Ropartz and Lebon—Champion Debussy as the Columbus of a New Musical World—Put "Bolsheviki" Music Under the Ban—Declare That Even Moderns, If They Are to Do Great Work, Must Learn to Walk by Following in the Footsteps of "Mr. Bach and Mr. Beethoven"

WINS and Gendron, the brilliant young French musicians who have this season given the American public authentic examples of the French style of violin and piano sonata playing—the same young men who have been playing together for nine years and appeared in their first joint recital in 1911, there—after touring France, Switzerland, Belgium, Holland, Norway; who served two years in the war, Edouard Gendron with the Thirteenth Artillery Regiment and Louis Wins with the Twenty-third Regiment of Colonial Infantry of the French army; who came to America last fall under the auspices of the French-American Association of Musical Art, made their début in a Carnegie Hall recital on Dec. 18, and followed that up with two Aeolian Hall recitals which strengthened their hold on this public—well, the partnership between these young men who are not only all this but still more and better, is dissolved. For Louis Wins, the violinist of the team, is dead.

"You will pardon me for not answering your question" such were his very words; "you see I am dead." And a gesture indicated the signs of departure littering the large sunny room. Trunks, suit-cases, packages of mysterious *bon voyage* complexion were the larger impedimenta, while the confusion was worse confounded by music in sheet, book and folio form (was there any in MS.?) at such strategic points as tables, chairs and those parts of the floor which, lying to front and sides of chairs, are wondrously convenient places to deposit whatever one is so interested in that one can drop it only for urgent business of the moment.

As the musicians whom France has sent us of late years have one and all borne the mark of a high and holy mission, the series of questions which elicited the news of Mr. Wins's death had naturally enough begun with inquiries as to the players' position in this hierarchy of sublimated propagandists.

### Come Bearing a New Musical Light

"Next year," Mr. Wins, as spokesman for the ensemble, explains, "we plan to present many new French works here. These will be not simply works of recent origin, but, in many cases absolute novelties. It is our wish to be heard not simply as Edouard Gendron and Louis Wins, pianist and violinist, but as bearers of what we are not alone in believing to be a new musical light. In French operatic music, the conspicuous modern name is of course Massenet's, and with his writings you Americans are, I should think, amply acquainted, though from the best flowering of the serious French music of the day you catch only passing whiffs of fragrance. That perhaps is worse than not catching it at all for there are perfumes which must be inhaled deeply to be truly appreciated. It must be our task to gather a representative bunch of modern French musical blooms for this public's instruction and delight.

"The Debussy sonata we will not play, for it does not seem to us to show that great man's genius at its best. Debussy indeed represents a new spirit in musical art. He pipes his tune and the golden gates of a whole realm of new experi-



Photo by Marcus Stein

Edouard Gendron, Pianist

ence, new thought, new sensation, opens out before our dazzled eyes. We are new men when the spell of Debussy creeps subtly over us. Perhaps the cords he sets vibrating in the harp of the human spirit are not new cords, but if they have not been touched before—as indeed they have not—might they not as well be considered as new powers bestowed by him?

### Debussy's Debt to Russia

"Yes, it is true that Debussy sojourned in Russia and that as he himself admits he is heavily indebted to the composers of the great Russian school. Those who would make of this a 'big stick' to

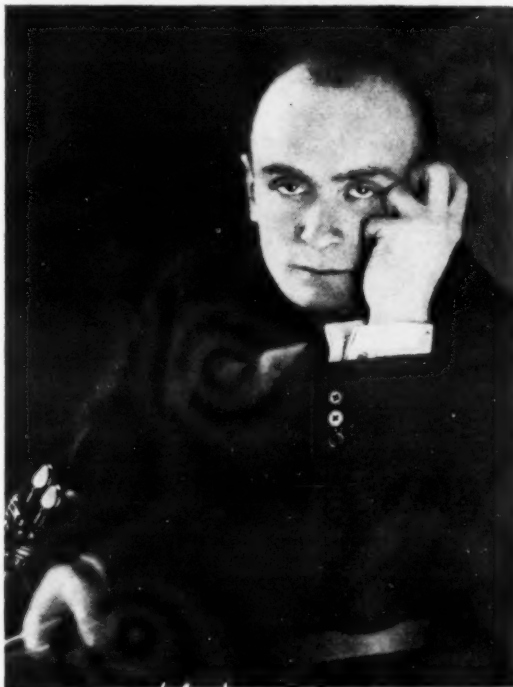


Photo by Marcus Stein

Louis Wins, Violinist

frighten the just and ever-growing fame of Debussy back into the darkness whence it issued are, however, certainly in the wrong. Nothing in art can ever possibly be original in the sense of having no antecedents from which it has derived. In the physical world we see a condition of constant flux, and I personally cannot conceive of an intelligent being fancying any other condition ruling the psychical, the intellectual or esthetic world, once he has reflected on the matter at all. Raphael was obviously the son in painting of Perugino, but that did not keep him from being long revered as a creator of uniquely beautiful work.

"Some poet has written that there are

no beginnings or endings, there are only middles; and this seems to me to be peculiarly true in art, where, just because it marks the extreme point of personality in expression, the circle is completed back to that human nature which is common to us all. The artist, through setting forth with all the energy of his nature those passions or those soberer thoughts and feelings which constitute the very core of his life, is distilling into words, colors, tones, what not, something which is the essence of multitudes of other men's experience. Hence to admit Debussy's debt to the Russians is not at all to detract from his unique greatness. What is his unique greatness? Well, I think I have already said that to me—to us, for I speak for Mr. Gendron as well as myself—Debussy is the Columbus of a musical new world.

"I should not care to specify particular respects in which Debussy is indebted to the Russians, because in the first place such a specification would sound like simply an enumeration of all those technical novelties which his work presents, and because in the second place his special and significant contribution was spiritual, not technical. The Russians—you understand that I speak as I do for the sake of drawing a rough and ready comparison rather than as setting up any literal dicta—the Russians are like scientists who say, On such and such a date we observed that a planet situated thus and thus in the heavens was composed of green cheese, which was so hard, so cracked so fed upon by mites. Debussy is like that greater kind of scientist who sees that the moon is made of green cheese as well as his pettifogging colleagues do, but who does not deny or maintain a dubious silence about its radiance simply because that is first perceived with sensuous delight as well as matter-of-fact apprehension. What one should look for in Debussy is not the tools with which he builds but the beautiful structures he rears.

"An impressionist? I do not understand why he should be so called. He is not a mere reporter of facts nor a yellow journalist distorting them for the sake of rousing the hearer to a quick, sharp reaction. He may go to nature, as the phrase is, for his material. Why not? Where else could he go? But to say that he does so is to tell but part of the truth. It must be added, and with the strongest kind of emphasis, that all his compositions are informed with intellect. Thus they become representative of the Gallic spirit. If he is an impressionist, it is only as a phase of his expressionism."

### Why Mr. Wins Was "Dead"

(If this were a court record instead of an interview, there would be an entry at this point to show that Mr. Wins's announcement of his death was made in answer to inquiries aiming at a closer definition of what's what in Debussy. He was not all dead, however; or was it from the other side of Jordan that his spirit gave further statements of belief and fact about the two players?)

"The list of pieces we are to introduce here next year includes sonatas by Chevillard; by Paul Paret, who won the Prix de Rome in 1910 and who was taken prisoner by the Germans at the battle of the Marne; by Guy Ropartz, not the first sonata, which you have already heard, but the second, a beautiful thing; and by Fernand Lebon—one sonata and a double concerto. A sonata by John Alden Carpenter will represent America's own contribution to the world's musical riches. We are very well-intentioned toward American music—" smiling, Mr. Wins indicates the ubiquitous scores—"but nothing would induce us to play a work of inferior grade just because it happened to be American and we should like to do our audiences the courtesy of presenting native compositions.

"Besides those of the composers whom I have mentioned and who are not all unknown here, there will doubtless be far fresher names on our programs. You remember how everybody in musical authority so kindly but not always quite convincingly used to promise us a renaissance of the art at the war's end? Well, their predictions are actually coming true, if the letters we have been getting from our friends at home in France do not completely misrepresent the situation. France's youngest composers are producing good work, and that prolifically, now that the strain of war is lifted. We will play—" the pause is breathless so portentous does the imminent end of the sentence seem; and then Mr. Wins shakes his head a little with a mysterious smile. "Well, we will play much that is new and rich. But I will name no names at present. Mr. Gendron and I are very fond of sport, and this summer we shall devote no less time to musical research than to our favorite warm-weather recreations!"

So be a good child, American public (the twinkle in the speaker's eye seems to add), and you shall have your nice little sugar-plums, your pooty little sweetmeats. Only you must wait till we come back in October—we, Wins and Gendron, like twin Santa Clauses—and then we will play for you in New York, in Aeolian Hall, Nov. 22.

"Modern names which carry weight in French music are all familiar enough to you, those at least which I do feel free to mention here and now—César Franck, Saint-Saëns, Guy Ropartz, Fauré, Pierné, Chevillard, Vincent d'Indy, Florent Schmitt, Ravel, Bâton. Not all of them represent progress forward in new directions as our idolized Debussy does. Vincent d'Indy, for instance, a musician for whom I entertain the most profound respect, rather reverts to the older religious style.

### No "Bolsheviki" Music

"Yes indeed, it is because of his sound, valid and valuable progressivism that we exalt Debussy, but let it be understood that while we seek on high and low after that which is new and good, we will have nothing to do with Bolsheviki music! Progress does not mean violence, and we will never knowingly dabble our fingers in the blood-red dye of revolution which steepens in the musical extremists' vats. What sets the crown and seal on man's distinction from the mere brute creation if not his intellect? And it is the control of the mind that the Bolsheviki, in music or out, are most bent on repudiating. I have never traveled in Russia, and I do not like to pass judgments on what I am not personally acquainted with; yet it seems to me that Bolshevism is attributable to a certain wildness of the Russian temperament. Whether that wildness is the product of tyrannous oppression is beside the point.

"That quality is absolutely foreign to the French nature. It is true that we have reaped a fine crop of revolutions, but even our revolutions are dictated by a certain intellectual conviction. If a revolution is the only means of achieving a good and reasonable end, go ahead, have it and get through. That is a very different matter from revolting for revolution's sake.

"It is this alertness of intellect that makes Debussy the giant of modern music. He has brought us luscious fruits of newness. And why? Because he has rushed headlong down the steep road of violence? Certainly not! Rather say it is because he has garnered faithfully the fruits of the world-old garden of art. Because from walking in the steps of the masters who went before him he has learned the way of gracious and beautiful progress. Age in itself is no bar to delightful novelty of effects. Bach and Beethoven are young to-day. And Debussy, mark it well, he led only after he had submitted to follow this Mr. Bach and this Mr. Beethoven."

Thus his generous ardor for the great music-maker of modern France led Mr. Wins into his second and final lapse from the standard of a singularly flexible and idiomatic conversational English. DOROTHY J. TEALL.

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# The MacDowell Sonatas Heard in New York This Season and Their Interpreters

By HARRIETTE BROWER

IT was not so many years ago that the pianists' greater MacDowell, the MacDowell of the four sonatas, was almost unknown in the concert-room. Some of the shorter pieces were known and admired by students and young pianists, but in general the idiom of our great composer was foreign to ears attuned to the music of Chopin, Moszkowski, Chaminade and Liszt, and therefore made rather slow headway. Then arose, from the necessity of a closer acquaintance with our native music, the MacDowell lecture-recital and the MacDowell clubs which now dot the country. For these clubs or even in general recital, a pianist more venturesome than the rest would at rare intervals present one of the sonatas, usually the first, the "Tragica." Augusta Cottlow presented this work in New York and a number of other cities, avowing her intention of performing all the others in due time. Katharine Goodson, too, gave the "Tragica;" so did Rudolph Ganz and Ruth Deyo, to mention simply names that come to mind at the moment. Before long the principal cities became somewhat familiar with the "Tragica."

Then attention was turned to the next in order, the "Eroica." Ganz played this in several recitals; Cottlow gave it; so did Deyo and others. Bauer also interpreted it, unless memory goes astray.

The third, the "Norse" Sonata, has been given less attention perhaps than the others. Miss Cottlow played it six years ago on the eve of her departure for Europe and made a deep impression with it. Except for her performance, it has not been given in New York, I think, by any great artist.

Then came the "Keltic," the last but by no means the least. Gilman considers it the greatest of the four. George F. Boyle gave a fine reading of it in recital a couple of years ago. During the present season it has had two performances. Violet Ewart played it early in the season, and a few days afterward Harold Bauer opened his first recital with this work. Oliver Denton also played it, a little later in the season.

## The "Keltic"

Violet Ewart, a young Australian pianist, who was the first to essay the "Keltic" this season, has a neat, clean technique, but lacked tonal power and variety. She may have had the necessary force in reserve but certainly did not use it, even when force was demanded in the music. Still, one who has never heard the music would get a general outline of its form and style, always of value in hearing a work for the first time, and would thereby be better able to understand it on second hearing. We trust Miss Ewart will attempt it again when her style is more developed.

Gilman speaks in the highest terms of the "Keltic." "Nowhere else," he says, "are the distinguishing traits of his genius so strikingly disclosed—the breadth and reach of his imagination, the magnetic vitality, the richness and fervor, the conquering poetic charm."

The composer was inspired by old Keltic tales of the marvellously beautiful Deirdre and the great warrior Cuchullin. The subject, he said, had great fascination for him.

"This fourth sonata is more of a bardic rhapsody on the subject than an attempt at actual presentation of it, although I have made use of all the suggestion of tone-painting in my power,

just as the Keltic bard would have reinforced his speech with gesture and facial expression."

It is the "heroic Gaelic world that MacDowell has made to live again in his music." And in this fourth sonata we see its highest expression. The first movement is heroic and powerful. The middle movement embodies the exquisite Deirdre. The third part pictures the death of Cuchullin the unconquerable. The performer of this great work should naturally be familiar with the legends which illumine it, found in the ancient heroic chronicles of the Gaels, comprised in the famous Cycle of the Red Branch, the writings of Standish O'Grady and others.

## Bauer's Interpretation

Whether Harold Bauer has delved into these fascinating legends or no, his performance of the "Keltic" sonata was one of lofty conception and sustained power. The splendid opening of the first movement was given with broad sweep, making the big, wonderful chords ring out, and subduing the short runs in thirty-second notes till they were mere rumblings of anticipation to the chords following them. A less artistic reading would have allowed these passages to stand out too much. The third page was soft and full of atmosphere, with the little pairs of eighth and half notes sounding far away, like echoes. The last page of this movement was especially memorable for its fine tone masses in chords, atmospheric diminuendo, so well managed, and then the final crashing chord.

The second movement—that portraying Deirdre—might well be called "a flower between two abysses." It is simple, tender, touching. Perhaps it is not possible to embody the tenderness and passion contained in it in any performance on the piano. Rubinstein groaned because the piano was too small for him. Bauer indeed gave a beautiful tonal picture of the fabled heroine. Especially was the closing page sympathetically played.

The third movement should be "very swift and fierce," and so was. Besides, it was very rhythmic, firm accents marking the pulse in many spots which without them might seem only a confused blur. The tempo, the passion of the whole held one as in a spell; we drew a natural breath again only when the last page, which was handled with great skill, was reached.

About a month later, Oliver Denton brought forward the same sonata in an Aeolian Hall recital. If we can have frequent performances of the kind these two artists have given, audiences will become more familiar with this work. A great instrumental art-work must be recreated many times before the people can fully grasp its meaning.

Mr. Denton played with power, with tenderness and sympathy in the softer portions; with swift, clarity and sweep in the last movement.

"I love it," he has said of it; "there is so much meaning in it," and his performance corroborated his words.

## The "Norse"

Like the "Keltic," the third or "Norse" Sonata shows the later, greater MacDowell. To quote Mr. Gilman again, "The fullness and intensity of the color scheme, the boldness of the drawing, engage the attention from the start. There are pages of epic breath and power, passages of elemental vigor and ferocity; passages, again, of exquisite tenderness and poignancy." From the lines the composer placed at the beginning, it may be seen that he had in mind the great red-ribbed hall, fitfully lighted by smouldering logs, where the warriors had gathered to listen to a skald's strong voice as he sang of great battles won, of Gudrun's love and Sigurd, Siegmund's son.

"I think I find more in the 'Norse' than in any of the others, or at least more than in the 'Keltic,'" remarked Augusta Cottlow, and she has testified her love for the work by presenting it twice at least this season in New York, once in her own recital and once before the MacDowell Club. The second hearing confirmed the previous impression her playing of it had produced. It was an interpretation finely felt, on broad heroic lines, powerful and subdued by turns, with well marked rhythms, clear cut technique and grasp of the meaning of

the work. In the middle movement she gave a tender pronouncement of the moving theme, which was splendidly worked out later on. The final movement was swift and brilliant. The work under her hands made a deep impression.

On Lincoln's Birthday, Winifred Christie opened her recital with a carefully thought-out performance of the Sonata "Tragica"—"in memory of the heroes who had fallen in the world war," a graceful tribute which disarmed criticism. Harry Anderton, earlier in the season, had given a forceful performance of the same work.

## The "Eroica"

Later in the season Frances Nash, in her single New York appearance, placed the second MacDowell Sonata, the "Eroica," on her program. The composer said of this work: "While not

exactly program music, I had in mind the Arthurian legend when writing it. The first movement typifies the coming of Arthur. The scherzo was suggested by a picture of Doré, showing a knight in the woods, surrounded by elves. The third movement was suggested by the idea of Guinevere, and the last represents the passing of Arthur." Gilman feels that MacDowell has given us in this the noblest incarnation of the Arthurian legend which we have. "It is lovelier and more lovable than the 'Tragica.' He has written few things more beautiful than the Guinevere movement, nothing more elevated and ecstatic than the apotheosis which ends the work."

In order to present these works adequately, composed as they were in such exalted spirit, the executant must possess a commanding technical equipment and the skill and insight to use it in bringing out the conception of them which the composer had in mind. Technique in its broad sense means much more than a command of the keyboard; more than great power, velocity or delicacy. It includes the spiritualization of manipulation, the subduing of some parts in order to throw others into relief. It requires a big mental grasp to present an interpretation of a MacDowell sonata which shall be well balanced and convincing.

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## MILDRED BRYARS TO APPEAR IN NUMEROUS CONCERTS NEXT FALL



Mildred Bryars, Mezzo-Contralto

Mildred Bryars, mezzo-contralto, who gave a successful New York recital a short time ago, came to New York to study with Yeatman Griffith, at about the time the European war broke out. She had previous to that time been studying in Italy. Miss Bryars comes of Italian-American parentage and was born in St. Louis. She studied originally to be a concert pianist and was graduated from the Beethoven Conservatory in St. Louis. While continuing a special course, she was advised to give some attention to the development of her voice and after four years of study with Mrs. Franklyn Knight, she went to Italy for further study. In New York she has been coaching French repertoire with Lina Coën.

During the various Liberty Loan rallies, Miss Bryars gave liberally of her services and also sang many times at the camps and hospitals whenever called upon to do so. Her recent début in New York resulted in enthusiastic comments by those who heard her on that occasion. She followed this recital with a concert at Chalif's Auditorium. She is soloist at the Hanson Place Church, Brooklyn.

In the early fall, Miss Bryars will give a number of concerts in the Middle West before returning to New York for further concerts and recitals here.

## Weigester Plans Summer Classes at Winston-Salem, N. C.

In accordance with many requests from former pupils, Robert G. Weigester, the New York vocal instructor, has arranged for a five weeks' course from July 15 to August 20 at Winston-Salem, N. C. E. R. Clapp, bass-baritone and choir-director of that city and a former pupil of Mr. Weigester, has formed a large class already registered for that

period. With the additional enrollments that are expected from New York and a series of recitals which he plans to give, will make Mr. Weigester's season very busy.

## GIVE RECITAL AT SCHOOL

Pupils at American Institute of Applied Music Show Skill

The American Institute of Applied Music presented several of its talented pupils in recital at the auditorium of the school on the evening of May 27. The program opened with the Andante and Finale from Grieg's Sonata, Op. 7, for piano, played charmingly by Catherine Kamper, a pupil of Kate Chittenden. Other pupils of Miss Chittenden disclosing pianistic gifts were Dorothy Burns, whose skill was shown in a Ballade by Debussy; Grace Cottrell, who gave a brilliant interpretation of Mason's "Silver Spring"; Edith Miller, who shared honors with Charles Band, cellist, a pupil of Mr. Hornberger, in an Andante and Allegro by Lorilly, and David William Johnson who was warmly applauded for his performance of Raff's "Polka de la Reine."

Leslie Hodgson pre-ented John M. Cleveland in MacDowell's "Scotch Poem" and the Paganini-Schumann E Major Caprice. He showed admirable technical clarity and musicianship. Dorothy Wilder gave evidences of the training she received from H. Rawlins Baker in her finished performance of Chaminade's Etude Mélodique.

Pupils of Sergei Klibansky, head of the vocal department, were also heard, and gave a good account of themselves. Putnam Watkins, a promising mezzo-soprano, won success in an Air from "Mignon" and Homer's "Lie Abed." She revealed a voice of much sweetness. Helen Isensee, another mezzo, scored in Russell's "Vale," Schaeffer's "The Wind" and Sanderson's "Until" with Alice Clausen at the piano. Mary Aubrey, soprano, delighted the large audience with her voice of high range and exceptional quality in Rachmaninoff's "God Took from Me Mine All" and "In the Silence of the Night," and Cornelia Christian, a lyric soprano, sang beautifully Handel's "Rendil Sereno al Ciglio." Two accomplished violinists from among Nicoline Zedeler's pupils were Hilda Haymaker, who played Hubay's "Hejre Kati," and Edna Van Olinda, who gave a spirited delivery of a Nachez "Gipsy Dance."

M. B. S.

HUNTINGTON, IND.—The Erie Railroad Band recently commenced its season's work under the management of H. C. Weiford, J. L. Swihart directing.

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## Pacific Ladies' String Quartet Ends a Successful First Season



Photo by Tucker

The Pacific Ladies' String Quartet, San José's Youngest Ensemble Organization, Which Made an Auspicious Début, May 15. Standing Left to Right: Marjory Marckres Fisher, Director and First Violin; Agnes Ward, Second Violin. Sitting, Left to Right: Ethel Myrle Chapman, 'Cello; Marian Mahanna, Viola

SAN JOSE, CAL., May 20.—The Pacific Ladies' String Quartet gave a public recital on the evening of May 15 at the First Methodist Church to mark the culmination of its first year's work. The quartet is composed of Marjory Marckres Fisher, director and first violin; Agnes Ward, second violin; Marian Mahanna, viola, and Ethel Myrle Chapman, 'cello. They were assisted by Irene Stratton, harpist.

The program was notable for the large number of unfamiliar pieces it contained and for the prominence it gave to American compositions. Daniel Protheroe was represented by two movements of his Quartet in A Minor, a work of much interest. Christiaan Kriens's "Spring" was enthusiastically received, and so too was A. Walter Kramer's "Chant Nègre," specially arranged by Howard H. Han-

son for this ensemble organization. Other numbers were by Valensin-Kramer, Grieg, Jadassohn and Florence Barbour, whose "Reverie" for harp and strings, concluded the program.

Irene Stratton's harp solo numbers were greatly enjoyed, and much pleasure was given by the Schubert-Wilhelmj "Ave Maria" as played by Miss Fisher and Miss Stratton.

Although this was their first public appearance, the quartet members have filled several professional engagements of a semi-public nature. They have also played in some of the schools so that the children have had the opportunity of hearing good music at movie prices. American music has been featured on every program.

The organization was heartily commended by press and public alike, and its development will be watched with interest. M. M. F.

### Sundelius and Grainger Appear Together in Albany, N. Y.

ALBANY, N. Y., June 2.—Marie Sundelius soprano, and Percy Grainger, pianist, gave a delightful concert Wednesday evening in Chancellor's Hall for the benefit of the Homeopathic Hospital. Mr. Grainger played several of his own compositions and Chopin, Liszt and Schumann numbers. Mme. Sundelius sang *Micaela's* air, from "Carmen," a Duo-Art piano reproducing Rudolph Ganz's accompaniment. She also sang two of Mr. Ganz's songs to his accompaniments, and one by Charles Gilbert Spross with the composer's accompaniment. Betsey Lane Shepherd, soprano; Sara Gurowitsch, 'cellist, and Helene Fuller, pianist, gave two cycles of music, Tuesday and Wednesday evenings, in Centennial Hall. H.

### Galli-Curci Charms Toledo

TOLEDO, OHIO, May 27.—The last number of the Civic Music League course was given last evening with Amelita Galli-Curci as the star. It has been a long time since we have seen the Coliseum so crowded for any musical event. Every seat in the house was occupied. Mme.

Galli-Curci responded with many encores. She was assisted by her accompanist, Homer Samuels, and Manuel Berenguer, flautist. She was in good voice and, besides singing her famous arias in her faultless manner, she gave many songs in a lyric vein. J. H. H.

### Leslie Hodgson and Paul Althouse Score in Newport News Recital

NEWPORT NEWS, VA., May 25.—In a joint recital with Paul Althouse at the Academy of Music last week Leslie Hodgson, the gifted young pianist, proved

himself one of the most interesting artists heard here recently. His program included the Schubert-Liszt "Erkling," a Chopin group including the A flat Polonaise, Liszt's "St. Francis Preaching to the Birds," the Chopin "Tarentella" and the Schubert-Tausig "Marche Militaire." All of these he played with extraordinary beauty. In the technical and tonal essentials of piano playing Mr. Hodgson's work is above praise, and there is a refinement, an aristocracy of distinction about his performances that stamps him as an interpreter of altogether pre-eminent qualities.

Mr. Althouse had a splendid success in the aria "Celeste Aida" and scored also in his song groups, among which were Campbell-Tipton's "Crying of Water," Ward Stephens's "Christ in Flanders" and other American songs. He was heartily welcomed.

### Horace Whitehouse Gives Engrossing Organ Recital in Delaware, O.

DELAWARE, OHIO, May 24.—The first of a series of vesper organ recitals was given yesterday in Gray Chapel, Ohio Wesleyan University, by Horace Whitehouse, director of the music department. Mr. Whitehouse offered a serious program, which he played with distinction. Among his numbers were Franck's Grand Pièce Symphonique, Saint-Saëns's Prelude and Fugue in E Minor, Bonnet's "Chant de Printemps," Guilman's Lamentation and three Karg-Elert Choral-Improvisations. At the meeting of the Ohio music teachers at Akron on June 4 Mr. Whitehouse is scheduled to give a recital, at which he will play a Handel Concerto, Bach's Toccata and Fugue in D Minor, several Bonnet pieces, and compositions by Guilman, Boellmann, Ropartz and Franck.

### Leo Ornstein at Manhattan Opera House

Leo Ornstein came on to New York from Montreal to play the last concert of a long season at the Manhattan Opera House on the evening of Saturday, May 31. The other participants in the concert were Max Rosen and Sophie Braslau.

Mr. Ornstein received a tremendous ovation from his audience and was so pleased with the evident approval of his hearers that he added a long number of encores. He received the greatest ovation after a magnificent rendering of the Chopin Ballade in G Minor.

Last Monday, May 26, Mr. Ornstein made his seventh appearance during the last two seasons at Montreal. The occasion was a joint recital with Mme. Frances Alda at the Français Theater and in consequence of the repeated success Mr. Ornstein was immediately engaged for his eighth appearance for Dec. 7 next by Louis Feigin, the manager of the Alda-Ornstein recital.

Mr. Ornstein promised for his next appearance a program of ultra-modern music, including a novelty from his own pen, which will have its first performance in Montreal and will be dedicated to that city.

### Greensburg (Pa.) Welcomes Sorrentino

GREENSBURG, PA., May 24.—At Seton Hill College an enjoyable recital was given yesterday by Umberto Sorrentino, the Italian tenor, who was warmly welcomed in a program of some twenty numbers. These included songs and arias in French, Italian and English by Massenet, Puccini, Landona, Tosti, Pergolesi, Mozart, etc. Encores were demanded and the artist enthusiastically applauded. Rose Sloan played the accompaniments excellently.

## ALDA AND ORNSTEIN INTEREST MONTREAL

Hear Joint Recital by Soprano and Pianist — Boston Opera Companies Appear

MONTREAL, May 27.—The musical season here is fast drawing to a close, and will practically end with the recitals next week of Joseph Bonnet and the only appearance here this year of the unique Yvette Guilbert.

Frances Alda and Leo Ornstein gave a joint recital at the Français Theater last night for the benefit of the Khaki League and the Swiss National Fund. Mme. Alda was in very good voice and sang an engaging program so charmingly that she was forced to respond with several encores. Mr. Ornstein played his own Sonatina and two Hungary Rhapsodies. His Chopin was much sentimentalized. The concert was under the management of Louis Feigin.

Last week Edwards and Driscoll presented the Boston Opera Company in operatic repertoire at His Majesty's Theater, but the attendance was small. Truth to tell, the operas were not well sung and the mountings were shabby in many instances. Joseph Sheehan, Stanley Deacon, Harold Gice Hazel Eden, Floria Folsom, Elaine de Sellem, Ethel Tamminga were the principals. H. S. Linne directed.

Jean Hutchings, soprano, made her début last Thursday evening in the Ladies Ordinary, Windsor Hotel. She was assisted by Henri Lamy, billed as a tenor, but whose voice is really a baritone, and Stanley Gardner, pianist. Miss Hutchings sang operatic selections and simpler songs like "Sylvain" and "Eili, Eili" which earned her considerable applause from the friendly audience. Mr. Lamy was favorably received and gave two encores. Mr. Gardner, who is well known to concert-goers here, was not in good form, although he received hearty applause.

L. Estelle Cox, the well-known pianist, has left for an extended tour of the New England and Southern States.

R. G. M.

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## APPLYING RELAXATION PRINCIPLES

Pianist Must Learn Secret of Effortlessness—How the Muscles Interact—Securing a Fine Tone

By EARLE LA ROSS

**D**URING recent times of military drill one of the most welcome orders from our commander was "At Ease." We were told to let all of our body muscles relax, but hold our position. The need of this was apparent and gave a relief that at once brought to my mind a similar order not followed so readily by the army of pianists, that are striving to overcome strained muscles and overwrought tendon difficulties brought about by overexertion. We have lately been hearing much and reading a great deal on the subject of "weight touch and relaxation," and while, I believe there is a gradual awakening on the subject, still there is only a hazy idea held by many as to its first principles.

The great artists (in the true sense of the word) are endowed with a natural gift for piano-playing, and hence they simply relax at all times, because they simply can't help it. We are told that Bach, Mozart, Chopin and Liszt, obtained the most beautiful tones from their instruments. These men were so gifted that a harsh sound could not have been endured, and furthermore they were blessed with inherent instrumental talent. I firmly believe that they never spent much time on the study of tone-production, but that rather they were listening at all times to their own playing, and through their natural gifts could not produce an unmusical tone.

There are so few to-day who are so fortunate as to possess these gifts, that we must hunt out for ourselves the principles and steadily apply them, physically as well as mentally. So many are striving for success, and still we miss the one great asset to art, the one which proves the proverb, "The tone makes the music." Whether the instrument is mechanically perfect the tone will not be of musical proportions unless we follow the command of the great leaders: "At Ease." Unless we possess or inherit this great gift for piano-playing (in its highest sense) as does Hofmann, Novaes, or Gabrilowitch, we must call ourselves in for a thorough examination at frequent intervals, and see if our enthusiasm for work along interpretative lines is preventing us from applying the principles of relaxation.

### Effort Ends With Sound

The subject is a most complex one, and not so easily understood by students, whether listening in the concert room, or working in the studio. In a state of perfect relaxation, it requires muscular effort of either the finger, hand, forearm or upper-arm, to produce a tone. But when we consider that every action of a muscle must have its corresponding in-action, the principle becomes more involved, and difficulties arise. There are always corresponding muscles to take from the active ones the work at hand and relieve them from over-exertion. This is a gift of nature to us, and one which is scarcely realized. When this

idea is mastered, we shall express musical thought with a quality of inexpressible nobility, and with all possible gradations of dynamics. The muscles of the chest and shoulders, which control the muscles of the upper-arm, are to be thought of, and not simply those situated in the fore-arm. Whether it is finger work, or wrist-action, the entire playing apparatus, from the back to the finger tips, must be restrained from any stiffness. At the moment of tone-production the muscles directly responsible for the depression of the key, relax and the counter-set will relieve the once-used muscles of all action. In other words, all effort should cease at the moment of sound.

Slow practice—with keen ears and active brain, should be the by-word of all pianists. Later this effort can be transferred to an entire figure, or melodic phrase, and with the required mental attitude, results will show themselves very soon. Every set of muscles may be used separately or in conjunction with others, according to the exigencies of the case, but results will surely follow, if we keep the paramount rule constantly before us, namely, complete rest and relaxation of the unemployed muscles.

### Studying Music Necessary

While the physiological study of the playing apparatus may seem unnecessary to many, still a general idea of the functions of our muscular endowments is necessary, but after all the sensations arising from the proper use of them will be the best test for self-discipline. The need of muscular relaxation is indeed felt by all, and we see many ludicrous illustrations of it. Especially is this true of accompanists who use all kinds of arm-gyrations and hand-flarings, more noticeable than the direct results of their playing. They forget that a thorough mastery of the use of the muscles conceals all external demonstrations, and that it is not what they do after the tone is struck, but the condition of the arms before the sound emission, that will produce a beautiful tone, and that the tone will answer their slightest wish, if it is properly treated before percussion.

The aim of all pianists should be to express a musical thought in an artistic way, and the technique is, therefore, simply a means to this end. The acquirement of this beautiful technique can also be a most artistic accomplishment in itself and with a more foundational study of the subject, the coming generation will be able to express themselves in a musical way that will not overtax the requirements of their instruments.

### POLAH PLAYS IN DETROIT

Notable Recital by Violinist Closes Season of Notable Events

DETROIT, May 29.—The closing concert of a season of notable events was given in Temple Beth-El on May 22, the officiating artists being Andre Polah, violinist, and Margaret Mannebach, accompanist. Mr. Polah's program, chosen with impeccable taste, opened with a Mozart Concerto in D Major, which proved an admirable vehicle for displaying a robust, vibrant tone and a remarkably fluent technique. In this work Mr. Polah introduced his own cadenza which was decidedly superior to the ones generally used and was cordially received. The E Minor Concerto of Mendelssohn was imbued with fire and intensity and, as before, Mr. Polah was recalled to the stage again and again. His clean-cut bowing, accurate phrasing and fine detail work speak eloquently of his musicianship, and these, combined with a rare interpretative ability, have made him a genuinely worth while artist. His first group included a Weber-Kreisler "Larghetto"; Grasse's "Waves at Play," given with the utmost delicacy; a Saint-Saëns "Serenade" Spiering's "Triller" Etude and the A Minor Caprice of Wieniawski. Each number served to re-

veal another side of Mr. Polah's art, and, at the close of the caprice, he was loudly acclaimed. A Vieuxtemps "Rondino," Schubert's "Ave Maria" and a stunning Spanish Dance by Fabian Redfield completed the program, together with some half dozen encores. Miss Mannebach's accompaniments are more than mere support; they act as a stimulus and an inspiration to the soloist.

On May 23 choruses from six Detroit high schools presented a program in the Central High Auditorium. The schools represented were the Joyce, Central, Western, Nordstrum, Eastern and Southeastern High School.

The annual meeting of the Detroit Symphony Society took place on Tuesday afternoon, May 27, at which time the following officers were elected: President, Jerome H. Remick; vice-presidents, Horace E. Dodge and Charles H. Hodges; secretary and treasurer, C. Hayward Murphy. M. McD.

### School of Music of De Pauw University Gives Concert in Greencastle, Ind.

GREENCASLE, IND., May 20.—The recent concert at which the cantata, "Fair Ellen," by Bruch, was presented at Me-harry Hall under the auspices of the School of Music of De Pauw University was the 250th given by the school. Professor Thompson was at the organ, and Dean R. G. McCutchan conducted the university chorus. The piano accompanists were Margaret Pearson and Gladys Amerine. Artists who appeared during the course of the program were Mrs. Alice Frost Bridge soprano, replacing Leone Kruse of Chicago, indisposed, and Charles Edward Lutton, baritone, of Chicago.

Adelin Fermin, Dutch baritone, will head the vocal department of the summer session of the Peabody Conservatory of Music, Baltimore, which will be in session for six weeks beginning July 7. The dates coincide with those of the Johns Hopkins University Summer School, so that students of one school may take supplementary studies at the other. Mr. Fermin is a Hollander by birth, and came to America to join the faculty of the Peabody Conservatory of Music at the invitation of its director, Harold Randolph.

DAYTON, OHIO—The Teachers' Club gave a concert recently in the Steele High School Auditorium, under the direction of O. E. Wright.

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## 1500 Join Marblehead Community Chorus



A Meeting of the Community Chorus of Marblehead, Mass.—In the Insert is E. B. Aborn, Leader of the Chorus

MARBLEHEAD, MASS., May 22.—Fifteen weeks ago E. B. Aborn, assistant musical director of the Boston War Camp Community Service, was invited to address thirty-five persons in the town hall on the subject of Community Singing and to try to interest them in forming a Community Chorus. Today the chorus numbers 1500, with an orchestra of twenty-two pieces; and it meets here in the town hall every Monday evening under Mr. Aborn's leadership. The members now enjoy singing not only popular songs of the day, but also standard folk songs, and through the latter Mr. Aborn is confident of developing their taste for the best music. Soloists give their services at each meeting. As a result of the marked success of the Marblehead chorus, four other towns of Massachusetts have requested Mr. Aborn to start similar organization for them next Fall.

### OPERA IN KANSAS CITY, MO.

#### Local Company Gives Ninth Annual Performance—Other Events

KANSAS CITY, Mo., June 1.—The Kansas City Opera Company made its annual appearance at the Grand Theater last week. This is the ninth season for the organization. Each year, under the devoted and untiring leadership of Ottley and Louie Cranston, the company has made marked improvement until now the performances have taken on a truly professional finish. The chorus this season was large and well-balanced. It gave stability and charm to each performance. Sol Alberti, the conductor, was a tower of strength to singers and players alike, and the ensemble was excellent. This is the first season that the box receipts have covered the expenses. Much praise should be given to Mr. and Mrs. Cranston for their persistence in continuing the opera company for so many years and always at a financial loss. The maintenance of the organization has given students in Kansas City and the Southwest an opportunity to study operatic rôles and to familiarize themselves, as well as the public, with the well known operas.

The soloists were all good. Mr. Cranston is always a favorite and usually sings several rôles on account of his popularity. This season his understudy, Floyd Gamble, shared the honors. Mr. Gamble has a powerful voice and uses it

admirably. His acting has the ease and grace of a professional. Gladys Cranston also scored. She sang the rôles of *Juliet*, *Maritana*, and *Marie* in "The Daughter of the Regiment."

Mrs. Cranston appeared as *Leonora* and made the usual good impression.

The only visiting solo artist was Ralph Erolle, a tenor who is a member of the Chicago Opera Company. Others who took part as soloists were Arch Cannon, and Paul Lawless, tenors; Catherine Rue, contralto; Lillabelle Barton, soprano; Mrs. William Pitt, mezzo-soprano, and several others, all of whom did excellent work and contributed their part in making this season's productions highly satisfactory. The ballets were charmingly given and several of them were extremely elaborate.

Mrs. Carl Busch presented a young pianist in recital at the Hotel Muelbach Tuesday night. Georgette Lamotte, a young girl of twelve years of age, played a varied program in a masterly way, and the predictions of the critics point to her great success as a concert pianist.

The Evening Choral Club under the direction of Ruth Standish Cady gave a concert at the Athenaeum last week for the benefit of the French orphans.

S. E. B.

#### Lima (Ohio) Women's Music Club Plans 1000 Membership Campaign

LIMA, OHIO, May 20.—Elected to the presidency of the Women's Music Club, Mrs. Ira J. Longworth has already introduced several innovations into the conduct of the various activities of the organization. At a special meeting on the evening of May 19, at her home, the sixty active members approved her plans for the inauguration of a week's campaign to increase the associate membership to a minimum of 1000. This is not expected to be a difficult feat because of the already large membership. The club presented this season two big symphony orchestras, the Pavley-Oukrainsky troupe of dancers with the Little Symphony and such artists as Werrenrath. The final matinée recital of the season that of May 15 at Memorial Hall, presented two talented students of the mu-

sical department of Ohio Northwestern University at Ada, Ohio—Dorothy Ames, pianist, and Ruth Beck, soprano, and also Irene Harruff, soprano, Blanche Finicle, soprano, and Catherine Gramm, pianist. Mrs. M. M. Keltner, president the past two years, has been justly lauded for a remarkable record. The club will take an active part in efforts to have the new auditorium built at once on the ground owned by a syndicate and destined for such a use. H. E. H.

#### Isabella Starr, Pianist, in Recital

Isabella Starr, pianist, gave an interesting recital at "Oaksmere," Mamaronck, N. Y., recently, when her program included a Haydn Fantasy, a Bach Two-Part Invention, a Ph. Em. Bach Solfeggetto, as its classical portion, and a wide range of modern pieces. Among these were Poldini's "Oiseau de Paysage" two American pieces, R. Huntington Woodman's Nocturnes and MacDowell's "The Brook," and four pieces from Debussy's "Children's Corner." Of the latter she was obliged to repeat the "Elephant's Lullaby" and "Golliwog's Cake Walk." Her playing was marked by charm and real musical feeling; in the Debussy works she revealed an appreciation of the spirit of the great French modern. She closed the program brilliantly with Liszt's Sixth Rhapsody. There was much applause and in response to it Miss Starr added three encores.

#### Sieeking Holding Summer Classes

Martinus Sieeking, the noted Dutch pianist and teacher, is holding his summer classes this season at Grand View-on-the-Hudson, N. Y., beginning June 1.

INDIANAPOLIS, IND.—Two very worthy programs were given in Hollenbeck Hall, May 26 and 27, by Ilva Schkolink, violinist; Constance Alexandre, soprano, and Imogen Peasy, pianist.

### ALTHOUSE IN UNIQUE RECITAL

#### Rainstorm in Austin, Tex., Forces Tenor to Shift Scenes During Program

When Paul Althouse, the Metropolitan Opera House tenor, gave his recital in Austin, Tex., on May 5, what was announced as his own recital was transformed, through the series of events narrated below, into a recital in three scenes, which came about as follows: The recital was given in a theater, with the stage set as an interior. While Mr. Althouse was singing it began to rain, a cloudburst à la Texas, which is not a drizzle by any means. The stage part of the theater had a tin roof, and soon the tenor could not hear his accompanist nor the audience the singer. Then the second scene was set, a general movement forward on the stage by tenor and accompanist, while the set was changed to something suggesting a street scene in St. Louis. Assisting the artist in setting the stage was Herbert Wall commissioner of camp activities in San Antonio, who happened to be in the audience.

But the rain kept on and soon another adjustment had to be made. This time the moving picture screen was dropped and Mr. Althouse finished his program standing up at the front part of the stage, close to the footlights, "in one," as they say in vaudeville. Mr. Althouse declares that all he needed to make the recital complete was to sing H. T. Burleigh's "Didn't It Rain?"—but he didn't have a copy of the song with him.

Students of Carl and Augusta Tollefsen were heard in recital the evening of May 16, when Mr. and Mrs. Tollefsen presented Annette Langrock, Katryn Makin and Clara Markowitz, assisted by Anthony Ditrinis and Bernhard Knudsen, violinist, at the Central Branch Y. M. C. A., Brooklyn.



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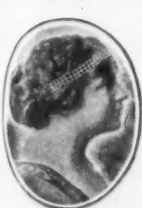
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## FINDS BEAUTY IN SONGS OF OLD BAL TIC RACE

Sentimentality of Germans Mingles With Characteristic Melancholy of Russians in Ancient Airs of Lithuanian Folk, Declares Writer

By CHARLES HENRY MELTZER

IF the folk-songs of a race are the expression of its heart and soul, the Lithuanians are the simplest of all peoples. The lilts and rhythms which distinguish most of their *dainos*, astonish one by their naïveté. And this despite the fact that the Borussian wing of the old Lithuanian tribes were somewhat affected by their contact with the more sophisticated Germans; while those who were nearer the Poles and Russians were unmistakably much influenced by Slavonic thought.

In many of the *dainos* the opposed qualities of the Slavs and Germans mingle. The sentimentality of the more Western race is tinged with the melancholy so characteristic of the Russians. But, in a majority of the Lithuanian folk-songs which have been handed down to us, there is a sincerity more child-like than one finds in some of the *lieder* of Franz and Schubert. The Lithuanian melodies and texts reflect the greys and greens of a depressing home-land, the mists of marshes, woods and wastes and lonely plains. They interpret nature in her calmer, humbler moods. In all is the suggestion of a life that rarely glows with sunlight. A life hedged in and barred from flaming joys. Vague yearnings for a brighter, broader existence mark the *dainos*. Love, as the Lithuanian minstrels paint it, is timid and plaintive, as a rule rather than ardent.

Many folk-songs of the Baltic *bur-tinikas* (bards) voice a deep hunger for companionship and sympathy. In all there are more sighs and tears than smiles, and in few if any are there signs of humor. They sing of orphans, seeking comfort; of sisters stretching out their arms to brothers for protection against enemies; of sweethearts so in-

genuous in their courtships as to be pitiful.

As an example of the Lithuanian love-song, take this fragment:

*"Fain would I pray  
From dawn till eve  
To God to grant me  
One little day,  
One day of cheer  
And glowing sunshine.  
Then could I see  
My dearest maiden  
Wringing her clothes  
Beside the pool.  
And there I'd give her  
My morning greeting."*

In this, as in other instances, one hears the echo of a hopeless undertone, and the resignation of a gentle, ill-used race. The prayer for sunlight is habitual and inherited from the first Pagans who were led by fate or chance to choose their homes beneath grey, uninspiring skies.

### Their Narrow Outlook

For many a century the Lithuanians were divided from the outer world by the conformation of their country. Streams and morasses parted even tribe from tribe. And, of necessity, their outlook became narrow. The landscapes which are pictured in their songs lack breadth and distance. Yet it is plain that they are dear to those who sing them. The nightingale and cuckoo charmed the rustics of the Lithuanian land more surely than they did the Italian peasants. Their horses, dogs and sheep, their farms and woods, to them are full of interest.

But all one hears in the *dainos* is pathetic. Through all one feels the cruelty of life; the need of greater joy and space and sunshine. Tears, half repressed, well up in the *dainos*. In many, too, one finds obscure reveries to the old longings of the early Baltic settlers who worshipped fire and bowed their heads before the sun.

The doleful *rue* has a more prominent place in the poetic flora of the Lithuan-

ians than the white lily and the exuberant, blood-red rose. Of the trees, those chiefly favored by the anonymous "bur-tinikas" are the birch and maple, and the unattractive alder. Here is the opening of one short *daina*:

*"The alder tree is growing—  
White its blossoms, black its berries.  
O, the berries,  
The black berries!"*

*The dew falls on them softly,  
Gleams, as on the verdant rue  
Dewdrops on the berries,  
Dewdrops on the rue!"*

There is at least a hint at the poetic in this artless song:

*"O nightingale,  
Wee bird of cheer,  
Why dost thou not  
Sing all the day."*

*How can I sing  
Throughout the day?  
The herds have wrecked  
My little nest!"*

The *rue* crops up again toward the end of this pathetic, though drab, ditty:

*"A poor girl I,  
An orphan sad,  
Who all must bear,  
By night and day."*

*O had I, had I,  
But a mother—  
My mother, she  
Would plead for me."*

*Long, long she has slept  
Upon the hill,  
Above her grave  
Rue grows apace."*

In the foregoing folk-songs, the simplicity of the ideas revealed disarms criticism. They are bare of all but the most primitive fancy. Yet, by their innocence, they touch the heart. There are sprightlier suggestions in a longer song which tells how all the beasts, and worrying insects, whether they be wolves, or dogs, or buzzing bees, or fleas, perform fitting tasks which Heaven has set for them. The wolves slay calves because "it is their task." The dogs defend the farms, for the same reason. The bee was bidden to sting ears and fingers. The fleas

wake maidens to their morning work. And then in these quaint lines we get the moral:

*"O men and women,  
Consider the bee.  
Ye also sting,  
But ye sting the heart.  
Show sweet compassion  
To brother humans—  
That is man's task!"*

The frequent employment of diminutives in the *dainos* makes it difficult in translating to do justice to the originals without lapsing into mawkishness. The beasts and flowers, the youths and maidens, in the folk-songs of the primitive Baltic peoples, are referred to as "little cows" and "little dogs," as "roselets" and "lilykins," as "lasses and laddies." To Lithuanians this seems right and natural. To others it may smack of bathos.

At times the more modern of the *bur-tinikas*, and those especially who have been partly Germanized, resort to the ballad form, or something nearly approaching it. Here is one instance:

*"As on I wandered  
Over the meadow,  
Over the meadow,  
Through the young clover,  
'Twas then I met  
Two brave young laddies,  
Two brave young laddies,  
Right strapping brothers.  
They bade me kindly  
A glad good morning.  
But ne'er I lifted  
My wreathed brow."*

Soon after the maid ran into a king's son—a Prussian. What followed, she takes pains not to make clear. But one suspects, from her ambiguous mode of narration, that she was not so coy as she would have one think her. Passionate love, of the kind the Latins sing of, must have seemed lawless to the inventors of the *dainos*. Yet, here and there one stumbles on such reckless utterances as this, sung by a woman to her lover:

*"Take the goblet in thy hand,  
Thou whom in my heart I treasure,  
Sit thee down, O my beloved  
Thou whom in my heart I treasure."*

One of the most popular and ancient of the *dainos* deals with the story of a maiden who, like Melisande, in a careless moment lets her ring fall into a spring—under a maple tree. A young man, or a young god (he might be either), riding by on a brown steed, with golden trappings, comes to her assistance. What follows is, as usual, told but vaguely:

*"Beneath the maple see the spring  
Where the sons of heaven  
In the moonlight dancing go,  
With the gods' own daughters."*

Perhaps the most ambitious, and beyond question the most literary, of the Lithuanian folk-songs is a symbolical lamentation of a mother whose dear daughter has just died. With no small eloquence it describes the funeral rites, the summoning of the dead maiden's bier, and her departure from her home for her last resting place. But, in this song, the mother always treats the funeral as a wedding festival. This sort of song is of the class named *raudos*. The imagery of the bard who wrote the words is almost semitic. The mother calls her daughter her "white lily," her "red rose," her "fragrant clove," her "full-blown sunflower." She informs her that she has called together her family "with bells and organs." She bids her child bow her acknowledgments to her friends and neighbors for attending the festival in her honor. She speaks of the dead maiden's bridal robe and of her journeying from her home, alas, forever, while the guests sing songs to speed her on her way to "the land of souls."

"My little daughter," says the mother to her child, "thou bride among souls, I set thee free as a soul-bride. But never shalt thou come again to visit me. I shall see thee here no more."

The ideas which underlie the verses of this strange *rauda* may be unclear, but in effect they are poetic, and, when sung, with the right fervor and expression, the verses should be extremely poignant. The real beauty of the Lithuanian folk-songs was, till a hundred years ago or less, unsuspected and undreamt of by the great nations of the European world. It is impossible to read or hear the *dainos* (and above all the weird *raudos*) of the interesting people which is now asking for admission to the community of free and civilized nations, without feeling that, apart from all their courage, shown in their fight against the red tyranny of the Leninists, they are as worthy as the Czechs and Jugo-Slavs of human sympathy.

GRAND RAPIDS, MICH.—The recent appearances of Frances Morton Crume, contralto, of Grand Rapids, Mich., have included Hamilton, Ohio, at the Presbyterian Church; Gallatin, Tenn., at the High School Auditorium; Bowling Green, Ky., at one of the Festival concerts, and Xenia, Tenn.

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## BIG PORTLAND CROWD HEARS McCORMACK

Children Give One of the Successful Events on Full Calendar

PORTLAND, ORE., May 24.—The largest crowd ever assembled in Portland heard John McCormack in the Public Auditorium on Wednesday evening, May 21. Over 5000 persons attended the concert and hundreds were unable to gain admittance. Disappointed people who had come, many of them, hundreds of miles to hear the great tenor, vainly sought admittance. Every seat, every foot of space in the orchestra pit and on the stage was jammed with an enthusiastic crowd of McCormack worshippers.

That McCormack is not only admired but loved was evident from the greeting he received when he first came upon the stage. It would take a cold heart to be unappreciative of such tumultuous applause.

The artist was evidently suffering from a cold, but he sang beautifully. The opening number was the aria from Mozart's "Don Giovanni," "Il mio tesoro." The pathos and beauty of his matchless voice in "The Last Hour" (Kramer) and "The Star" (Saint-Saëns) and Irish folk-songs which gripped the heart, charmed and delighted the big audience.

"Roses of Picardy" (Haydn Wood) had to be repeated. "The Americans Come" has been sung here by other artists, but never as McCormack sang it. Favorites, such as "Mother Machree," "Tommy Lad," "At Dawning," "Dear Old Pal o' Mine" and "I Hear You Calling Me" were among the extras. Lieut. Donald McBeath, violinist, and Edwin Schneider, pianist, were the assisting artists. Lieutenant McBeath, who had to give a double encore, played with great beauty and brilliant tone, and his numbers were greatly enjoyed. Mr. Schneider is an excellent accompanist. His song, "Thine Eyes Still Shined," is beautiful, and was one of the most admired numbers of the evening.

The annual program was given by the junior department of the Monday Musical Club on Monday evening, May 19. The chairman of the department, Mrs. Emma Welch Landry, was introduced by the dignified little president, Camilla Burton, and gave a brief account of the work of the junior club during the past year. The program presented by these young music students would have done credit to an organization composed of much older and more experienced musicians. Those who participated were students of various teachers of Portland. They were Robert Carmack, Edna Jessup, Sinclair Hammond, Mary Janet Sheehy, Margaret Farrington, William Ellis, Margarita Ann Hay, Louise Odell, Gertrude Lakefish, Florence Snider, Frances Hare, Jean Hatton, Vivian

Eiker, Vivienne Lundell, Willetta Ritter, Kenneth Kaseberg, Allan Balda, Thelma Layton, Audrey Chenoworth, Ruth Burntrager, Helene Oates, Ruth Richardson, Lucile Spangler, Isabelle Stewart, Annette Crogster, Virginia De Vore, Alma Wertley, Elizabeth Knight, Aloise Church, Janie Will, Marjory Mauldin, Marian Buzelle, Harriet McKee, Lois Neu, Josephine Slater, Florence Cummings, Sara Mackey, Bethel Perry, Bessie Carr and Marjory Reynolds.

Webber's Juvenile Orchestra accompanied twenty of the young people in a Serbian dance, accompanied the fifty children on the stage in the folk-songs and led the audience in "America." Members of the juvenile orchestra are Maxine Martin, Lucille Hellendorn, Ione Mongran, Agnes Christie, Margaret Trimble, Thelma Richert, Charta Michelet, Ellien Corder, Edward Kansman, Louis Levitt, George Todd, Harry Clark, Milton Gumbert, Roy Sheedy, and Francis McCarthy.

One of the most prized souvenirs of the Victory Rose Festival, which will be held in Portland on June 11, 12 and 13 will be the Rose Festival song books, 100,000 of which are now being printed. A verse by Daniel H. Wilsonis, on the title-page, states that the songs are published by the War Camp Community Service in co-operation with the Portland Rose Festival Association and the Portland Community Singing Association. The book will contain twenty songs, among them the official Victory Rose Festival Song, "Defender of the Rose," by C. R. Moore, a modern adaptation of "The Battle Hymn of the Republic" and the chorus of "Keep the Home Fires Burning" with an additional verse written by Alexander Stewart, Pacific Coast War Camp Community leader, who will direct the singing program; and "Over Here," "End of a Perfect Day" (both these songs adapted to suit the occasion), "Service Flag Carol" and "When the Flag Goes by."

The first concert of the Hillsboro Women's Chorus was given on Friday, May 16, under the direction of Paul Petri. Winifred Forbes, violinist, was the assisting soloist.

J. MacMillan Muir and Mrs. Blanche William Sagersten, lyric soprano, have been engaged as soloists in the choir of the First Presbyterian Church for next season. Mrs. Sagersten won first place in the recent state vocal concert. Mr. Muir is a recent addition to Portland musical circles. He was formerly director of the Madrigal Club of Victoria, B. C. He has sung in England and Scotland, and Portland musicians consider him a great acquisition. He sang for the Rotary Club on Tuesday, May 20, and had to give a double encore. His offerings were "When in Thy Dear Eyes I Gaze" (Hammond), "J'ai pleuré en rêve" (Hue), and "Questa o Quella," from "Rigoletto." Mr. Muir is also a church organist of wide experience.

Ada Miller directed a successful concert given by the choir of the First Presbyterian Church in Salem on Sunday evening, May 18. The first part of the program was composed of sacred music, while part two brought forward the song-cycle, "The Morning of the Year" (Cadman), sung by Miss Miller, Margaret Hodge, H. W. Compton and L. N. Myers, with Dorothy Pearce at the piano. Joanna James sang "The Lord Is My Shepherd" (Liddle).

The Chehalis Choral Society held its May music festival on Thursday and Friday, May 22 and 23. It was largely attended. The community sing and band concert was held in the city hall and was attended by more than 2,000. The Chehalis concert band, conducted by G. L. Thacker, gave a splendid program which was followed by a community sing led by G. Bernard Chichester of Seattle, who is well known all through the Pacific Northwest. This feature was a great success. In an address, N. B. Coffman said that Chehalis was the music center of Southwest Washington. The choral work of the society, the best ever heard here, was under the direction of Prof. Ferdinand Dunkley. Gladys Mouglin, a soprano of much talent, sang her solos delightfully. She was accompanied by Edna Robinson, who was accompanist for the various local numbers at all the concerts. N. J. C.

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## PUBLISH BALDWIN PROGRAMS

### Organist Issues Booklet of Numbers Played During Season's Recitals

Samuel A. Baldwin, professor of music and organist at the College of the City of New York, has issued his booklet, containing all the programs of his organ recitals at the college this season. The booklet, the twelfth of its kind is somewhat smaller than in other seasons, due to the fact that the college buildings were occupied last fall by the Students' Army Training Corps, and the Great Hall, where the recitals are given, was being used as a barracks.

Through the courtesy of St. Luke's Church at Convent Avenue and 141st Street, adjoining the college, Professor Baldwin gave his recitals in the church on Sunday afternoons in November and December. On Jan. 5 the regular schedule of recitals was resumed in the Great Hall of the college, and recitals have been given on Wednesday and Sunday afternoons through May 28. The summary of Professor Baldwin's forty-three recitals this season shows that the programs contain 358 works, 217 different compositions 58 of which were given for the first time at these recitals. Among the new works in larger forms were Edward Shippen Barnes's Symphony, Op. 18; Frank E. Ward's Sonata No. 2, Op. 37 (Ms.); Pietro A. Yon's "Sonata Cromatica," and R. S. Stoughton's Suite "In India," all American works. Other extended works by our composers that have been given by Professor Baldwin before include the names of Bartlett, Borowski, Foote, Gordon Balch Nevin and Thayer. In the shorter forms Professor Baldwin gave for the first time at his recitals new American pieces by Stanley R. Avery, Reginald Barrett, Homer N. Bartlett, Lucien G. Chaffin, Gaston M. Dethier, Roland Diggle, Harvey B. Gaul, A. Walter Kramer, William Lester, H. Alexander Matthews, Horace Alden Miller, Stanley T. Reiff, John Gordon Seely, Ernest H. Sheppard, Frederick Stevenson, R. S. Stoughton and Pietro A. Yon.

He also played Belgian pieces by Joseph Jongen and Mailly, several French works by Dubois, Sufet and Vienne, Italian pieces by Ravanello, and English works by Best and Meale which had not appeared on his programs before. These were all original organ compositions, in addition to which he played transcriptions of Bach, Beethoven, Brahms, Wagner, Chopin, Dvorak, Saint-Saëns, etc., and of moderns like Debussy, Mascagni, Massenet, Rachmaninoff, MacDowell, Cyril Scott and Sibelius.

### Harriet Ware Dines Sousa

PLAINFIELD, N. J., May 31.—A delightful dinner in honor of John Philip Sousa, the noted bandmaster, who was in the city last week to take part in the trap-shooting contest was given on Saturday evening by Mr. and Mrs. Hugh Krumbhaar at their beautiful home in Terrill Road. Mrs. Krumbhaar is professionally known as Harriet Ware, the composer. Included among the guests were Sergeant and Mrs. Maxinoff (Daisy Allen), the latter singing charmingly Miss Ware's new song, "Dance the Romaika," with the composer at the piano. Mr. Sousa has arranged this song for his band and will include it in his programs during his coming transcontinental tour.

### Back from France, Maude Allen Sings at the Strand Theater

At the Strand Theatre, New York, during the week of May 25, Maude Allen, mezzo-soprano, was the soloist. Miss Allen sang for her offerings Wood's "Roses of Picardy" and Vanderpool's "Values." This gifted singer only recently returned from France, where she sang for the American troops under fire at the Argonne Forest, in Chaumont and in towns along the battle-fronts.

The magnificent estate at Tarrytown, N. Y., occupied by the Isadora Duncan School of Classic Dancing, has been bought by Dr. Joseph A. Blake, who plans to build a laboratory on the site.

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## HAGERSTOWN HOLDS EVENTFUL FESTIVAL

Choral Society Gives Brilliant  
Program with Emma Roberts  
Among Soloists

HAGERSTOWN, MD., May 23.—Perhaps the most notable May festival ever given by the Hagerstown Choral Society, in the history of its existence of over a decade, was that of Thursday evening, May 22, under the direction of Frederic C. Martin, conductor, of Harrisburg, Pa. With the assistance of Emma Roberts of New York, the noted contralto of last and this years' Bach Festival; Mrs. Thamine Cox, soprano of Harrisburg, a pupil of Ross David of New York; Elmer Ley, bass, of Harrisburg, and Newell Albright, pianist, with Ralph Boyer, accompanist for the society, an exceedingly spirited interpretation of Grieg's "Olaf Trygvasson" was given which brought the conductor and his forces a burst of spontaneous applause from the largest audience ever present at one of these festivals. Particularly notable, also, was the reading which the Ladies' Chorus gave of Debussy's lovely setting of Rossetti's "Blessed Damsel," with Mrs. Cox as soloist and an accompaniment arranged by Mr. Martin for two pianos.

Notable also was the singing of the Liszt arrangement of Schubert's "Omnipotence" by the Male Chorus as a background to the soprano solo.

It was, of course, in their solo numbers that the artists had most opportunity to display their gifts. Emma Roberts is too well known to require a description of her glorious mezzo-contralto voice. Her capacity for interpretation, characterization and the delineation of musical subtleties was amply shown in the Secchi aria, "Lungi dal caro bene," Sachnoffsky's "The Clock" and the "Samson et Dalila" aria, "Mon coeur s'ouvre à ta voix." There was no mistaking the enthusiastic appreciation of her splendid gift and ability by the audience. As an encore he gave Burleigh's "Didn't It Rain?"

Mrs. Cox too, made a stirring revelation of natural gifts and musicianship in her intelligent and poetic singing of the Charpentier aria, "Depuis le jour," as well as in her contribution to the success of the concerted numbers.

Newell Albright quite demonstrated his right to be considered the representative pianist of central Pennsylvania in the tonal charm he gave the Brahms D Flat Intermezzo, two Chopin Etudes in G and A Flat and Gabrilowitch's "Caprice Burlesque," and in his brilliant playing of the Sixth Hungarian Rhapsody of Liszt.

Elmer Ley's sturdy, ringing bass voice, too, was very telling in his share of the Grieg chorus, and particularly in the Saint-Saëns "Tourney of King John."

All the artists responded with encores to the deserved and insistent applause. It is, however, to the president, Mrs. Joseph C. Byron, and her aides that the highest measure of praise must be accorded for the effort to place Hagerstown on the musical map; the resolution, so splendidly carried out, to give this section of Maryland the opportunity to hear not only the very best music and musicians but to develop the wealth of native talent in the community—to which end former and present conductors of the society have labored untiringly.

### JEWISH MUSIC PRESENTED

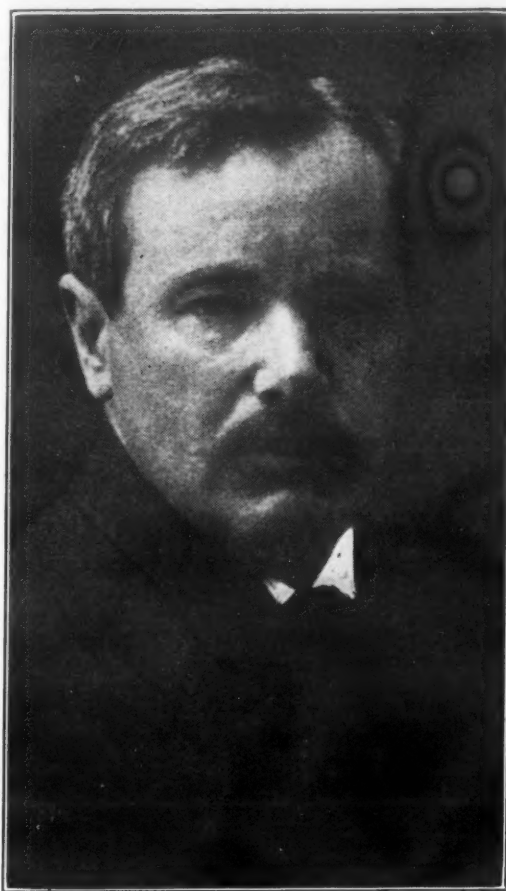
Large Audience Hears Works of Hebrew Composers

At the auditorium of the De Witt Clinton High School on May 25 a large audience listened to a concert of exclusively Jewish music, given under the auspices of the New York Globe and the American Jewish News, Eduardo Petri conducting.

Jacob Koppel Sandler directed his own arrangement of synagogue music, including the "Kol Nidre," "El Erach Apayim" and "Eili, Eili," the last sung by his daughter, Frances Sandler. Folk-songs in Yiddish sung by Joseph Glovitch and Helen Bloom; music from plays of Abraham Goldfaden, sung by Judith Litante and Miss Jean Scrovish, and modern works based on Jewish themes were features of the program. Several choral numbers arranged by Abraham W. Binder were sung by a small chorus under his direction.

At the annual meeting of the Rutland (Vt.) Music Teachers' Association last week the following officers were elected: President, Mary F. Watkins; vice-president, Bertrand Brehmer; secretary, Helen Perkins; treasurer, Mrs. Merald Cook.

## SVECENSKI TO AID THE DEVOTEES OF CHAMBER MUSIC



Louis Svecenski, Distinguished Viola Player

Louis Svecenski, of the faculty of the Institute of Musical Art, the distinguished viola player of the famous Kneisel Quartet, will this summer teach violin at his New York residence studio. He has arranged to devote the vacation months to teaching advanced players and also to consultation lessons for teachers. It is Mr. Svecenski's plan to hold these consultation lessons for teachers who wish to gain new ideas for their work. With his incomparable experience as a master of chamber music, Mr. Svecenski will also offer ensemble opportunities for the students coming to him in the way of playing string quartets and other chamber works. Many teachers feel the importance of ensemble playing as part of their educational activities but find it difficult to stimulate their pupils in this direction. Mr. Svecenski's guidance will therefore be appreciated by musicians who seek authoritative advice on this subject.

Ask Melzar Chaffee to Direct Music School Settlement

At a meeting of the board of managers of the Music School Settlement of New York, May 21, a resolution was adopted asking Melzar Chaffee to assume the duties of director of the school for the coming winter. Mr. Chaffee studied in Dresden at the Royal Conservatory of

Music and in Berlin under Anton Witek, concertmaster of the Berlin Philharmonic Orchestra, and recently in the same position with the Boston Symphony. In Berlin Mr. Chaffee continued composition work and did ensemble playing under the direction of Hekking. Later he studied with Goby Eberhardt and was his assistant teacher. Mr. Chaffee has been on the faculty of the Music School Settlement for nine years, part of that time as head of the violin department. He is also head of the violin department at the Union Settlement and a member of the faculty at Bronx House.

Poster by Young Composer Shown During Loan

Among the posters recently displayed for the Victory Loan was one by Stanley Walter Krebs, a young musical student and composer, one of whose works was recently played by Augusta Cottlow at the MacDowell Club. The poster was a victory banner with the flags of the Allies interwoven, a model of which was given to Charles M. Schwab at a dinner shortly after the signing of the armistice.

Mr. Krebs, who until the war had been studying abroad was about to become a pupil of Max Reger, having been accepted by him, when the war interfered. He has also devoted much of his time to composing, his works now numbering twenty-seven.

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## Selecting a Vocal Teacher—The Knottiest of Musical Problems

How Innumerable Advisers Complicate a Simple Matter and How the Public Generates the Confusion in the Singers' World—"Pupils Make the Charlatan Teacher"—Overindulgent Popular Taste Makes Possible Artistic Camouflage

By A. BUZZI-PECCIA  
(From "Musical Sketches")

MR. X, who called at my studio for some advice regarding vocal training, is a nice gentleman whose serene and peaceful life has been temporarily troubled by a substantial simple fact which has brought into his respectable family an unusual feeling of doubt and perplexity, and minor confusion into their domestic discussions. The innocent, simple fact that looks to the upset family as

difficult to solve as the explanation of an Egyptian hieroglyphic is the selection of a vocal teacher for their dear daughter, Miss Zizi. Miss Zizi, the only daughter of Mr. and Mme. X, is the possessor of an acceptably good voice, an encouraging musical disposition and a pleasant blonde appearance. Mother and Daddy were very much delighted when Zizi was singing "Poor Butterfly," in her own way. One nice evening (those things usually happen after a good dinner) a friend of Mr. X said to him: "You must get a vocal teacher for Zizi." Said Mme. X: "A very good idea. We will have a vocal teacher." Mr. X added gaily, "Oh, that is a very easy matter!"

But that very easy matter became one of the most intricate of problems when Mr. and Mme. X started to inquire about vocal teachers, to read the advertisements in the musical papers and to ask the advice of some experts in the matter.

One said, "You must have a real vocal master, not a fake. Don't get a singer, singers know how to sing, but not how to teach." Another said, "You must have a singer! He is the only one who knows everything by experience." The chorus of advisers grew daily—no singer, no self-made teacher—they know nothing about voices and less about music.

"Don't trust advertisements," said some, "in the paper every one is a 'wonder.' When you study with them, you find out that they are only good advertisers."

Zizi should have a musician. She has a natural good voice; all she needs is a musician. "For God's sake don't take a musician!" advanced others. "What they call a musician is an accompanist, who poses as a vocal master!"

They can't tell the difference between a drum and a soprano!

Again, "don't take an American," urged other friends. "They have no traditions. They are 'business teachers.'"

And from another quarter came: "Beware, do not fall into the hands of some foreign bluff! They come here with a 'fake' reputation, and sometimes the great master is only a barber who has changed his mind during the trip across the Atlantic!"

Mr. X did not expect any such chaos of opinions, and the poor man was very much upset; for he could not succeed in understanding why after centuries of celebrated singers of all kinds who must have studied the art of singing with some one, one should be so at sea to know who could be a vocal teacher. Now said that dear Mr. X: "We are discussing three kinds of voice instruction. Zizi reads several statements of celebrated singers who said that they never studied with a vocal teacher. They sang when five or six years old. A certain coloratura soprano asserts that she learned in a forest by listening to the birds. We have three birds in the home, but unfortunately not one of them seems to be a vocal master. My wife, who possesses a rather complicated intellectual disposition and reads only scientific books believes that the best instructor for our dear Zizi would be Dr. Periscope, the up-to-date, modern, anathematical, psychological, surgical vocal master. He is the happy inventor of the voice incubator, the discoverer of the *falsetto* blue waves and the collapsible chest-tone, or his assistant Professor Squeezemegood, specialist on diaphragmatic contortion."

### Dispelling the Chaos

Mr. X in desperation asked to have an explanation about all that chaos of opinion. He said that the study of singing looked to him as complicated as opening a Japanese box by a secret trick.

It does look, in fact, something like that, but the problem in itself is simple. It is the people who insist on trying to open the box in the wrong way that makes the simple trick a hard problem. The art of singing is not a terrible nor obscure problem. It is very simple if understood and conceived the right way. But there are people who for some reason, principally to appeal to a certain class of students, make it a complicated matter. The different opinions are the natural consequence of the constant variable conceptions and temperamental dispositions of the four principal elements which form the complex of the lyric art—the singer, the public, the teacher and the critic. These four elements form the

cycle of the lyric art, connected as they are one with the other, each one being the factor and the natural consequence of the other. One satirist called those four elements "the four great musical jokes"—and sometimes, indeed, they are. It is the floating, great variety of artistic dispositions, mental conceptions, musical taste, sincere or unsincere criticisms that have created the chaotic state of things and generated the confusion in the singers' world.

The great variety of singers, their different personalities, artistic conceptions, vocal capabilities, fantastic moods, the constant evolution of the singers during their study and through their careers in different directions, artistically and technically, the infinite number of special cares—these are the cause of bringing out so many different systems of training called vocal methods, which generally are only personal views used to accommodate, to improve, to spoil and also to deceive people who want to be trained, or deceived in the way they like best. One can talk much about charlatans, bad, unscrupulous vocal teachers: but what about the pupils who make them? It is this kind of pupils who are responsible for this kind of teachers. A people has the government it deserves!

It would take volumes to enumerate the variety of vocal students. There is the conscientious student, the hard worker, the frivolous, the artistic, the mechanical, the credulous, the suspicious, the naturally easy, the method crazy, the anatomist, the "humbug" lover, the innocent, the fool. Each one of these has created a different class of teacher. The teacher is not always to be blamed. Can one blame the architect if some fool insists on going out by the window instead of by the door, and in so doing breaks his neck?

### The Over-Indulgent Public

Then comes Mr. Public, who is given the right of judgment for the simple but very strong reason that he is the necessary material element for the existence of the lyric art. The artists submit themselves to his O. K. He is the "boss" that one has to please—a good boss in general, but very queer at times! Enthusiastic, reluctant, severe, indulgent, crazy about its idols, not always with just reason. The singer then has to please the public. So, in a way, it is the public that makes the artist, imposing its taste, good or bad, refined or vulgar, according to the audience that the artist sings for.

There is one thing that is to be greatly deplored and that is to see all the big artists, the so-called "stars," people who are supposed to represent the best artistic singing of the country, through their desire to be popular and to produce financial results, follow the public's musical taste; to please certain audiences by feeding them with banal, commonplace vocal effects, with poor ballads of cheap sentimental music, instead of educating the public to a higher musical standard. They go down to the level of the public instead of raising the public to the refinements of their art. One other thing which is to be deplored as not beneficial for general progress of the art in the line of performances, is the verdict of the public with a free demonstration in both ways. The public of the United States has the right to approve, to show its satisfaction, but not the right to object or show its dissatisfaction even in a polite but unmistakable way. One risks being put out of the audience for disorderly conduct! So, if a few friends of an artist or a few people who have been given the job of applauding, impose themselves sufficiently, they may give the artists as many recalls or encores as please them, against an audience of several thousands of people who are far from being pleased with the singer, or with a musical work.

The public says: "What is the use of worrying when a singer is off pitch, or sings badly? Why lose one's temper over a silly play which has been advertised as the greatest success of the season? One goes to the theater to pass the evening, not to pass judgments. Let them have as many encores as they wish"—that is all very well. That indifference of the public which they call politeness will never be the means of bettering a national art

or spurring the managers to put more artistic works on the market. It is that very politeness of the public that makes possible all kinds of artistic camouflage and manipulated success. A national art cannot be created by private meetings or lectures; but the demand will arise when talents are produced, properly judged by the public of the country.

But, regarding vocal teachers and the vocal art: it seems that the public is very much interested in that subject, that is, in talking about it. Every one does it, and I assure you that one hears many funny things. People there are who believe that the art of singing is the simplest thing in the world—then, others who think that the art of singing is the most complicated one on earth! There is only one point on which both extremes agree; that is, that any one is competent to judge of singers and vocal art. That is why in vocal art there are so many advisers who are often responsible for the failure of many pupils. The gamut of their opinions ranges from the simplest ingenuity of a child to the incredible absurdities of a quack!

### Musical Editor's Task

But, what about the fourth element? The musical editor, who should in some way enlighten the musical public, has the very painful and difficult task of enlightening the great masses. I say "painful," for he is very often in a painful position, having to strike a balance between the public taste, the cause of art, the vanity of the artists, the pressure of managers and the influence of friends—the musical editor is a gentleman to whom has been given the privilege of printing his own impressions and judgments; but, of course, that does not mean that his opinion is the right one or that it is accepted by every one. Oh, no! The fact to show that very often different critics have entirely different opinions. They do not agree in their judgments, and the public often has still another opinion of its own!

So, if you resume the matter, you will see that the greatest disagreement comes just from the fourth principal element which forms the basis of the lyric art. If they do not agree and do not have an absolute form of judgment, how can you expect a clear and established opinion? The great reason also is that the art is not a positive science—tangible, mathematical, absolute. Art is a free bird that flies some times very high, sometimes very low. It is a sentiment, expression, a gift.

Mr. X interrupted with a sweet smile, saying that he was very much pleased with all my explanations, but he had to confess that he was still at sea regarding the proper vocal master for Zizi. "Can you tell me, please, after all, who would be the real vocal teacher?" he said. "Vocal instructor, vocal specialist! Where I can find him?" "Sorry, but I cannot tell you, Mr. X," I answered. "Why," he asked, with some amazement, to which I replied: "Impossible, it is a professional secret."

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"OH, DIDN'T IT RAIN?" "Tis Me, O Lord."  
Negro Spirituals Arranged by H. T. Burleigh. (New York: G. Ricordi & Co.)

Mr. Burleigh has a big stock of the spirituals of his race and, if we are not mistaken, has them harmonized and set for solo voice with piano accompaniment. He is sensible enough, however, to publish them a few at a time, so that they have a chance to get known individually. These two new ones are splendid in every way. "Oh, Didn't It Rain?" is already a successful recital song, although it has been issued but a few months. It caught the audience at its first presentation and has been widely sung since then. And it deserves the favor it has won, for of the spirituals we have seen that are in lighter vein from the standpoint of the text, it is the most individual. The story of the flood from the Old Testament is the text of the song, told in the dialect of the Negro, and the music is capital. Mr. Burleigh has supplied some of the best humorous musical accents here that we have seen in a very long time. The last three measures of the song, with the final "didn't it rain" for the voice, are inimitable. High and low editions are issued.

In setting the spiritual "Tis Me, O Lord" Mr. Burleigh has again done a fine one in devotional style. It is much closer to the original than Mr. Reddick's "Standin' in de Need o' Prayer" issued last year and just as effective as a concert number. Mr. Burleigh has avoided all complex harmonies in this setting and dealt with the melody as a straight and unaffected plaint. It is for a medium voice.

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"BERCEUSE." By César Cui. Grand Adagio from the Ballet "Raymonda." By A. Glazounoff. "Hebrew Melody." By Joseph Achron. Humoresque. By Tor Aulin. Scherzo. By P. Tschaiikovsky, Op. 42, No. 2. Waltz from the Ballet "Raymonda." By A. Glazounoff. Edited, Phrased and Fingered by Efrem Zimbalist. (New York: G. Schirmer.)

"From the repertoire of Efrem Zimbalist" reads the title-page of these six violin pieces. Mr. Zimbalist has taken them and subjected them to editing, phrasing and fingering, so that other violinists might have them to perform as he plays them in his concerts. The Cui Berceuse is a charming bit, as is the familiar Tor Aulin Humoresque, which has been widely played ever since Mr. Zimbalist introduced it in one of his first American tours and showed our audiences that Dvorak was not the only composer who wrote a humoresque!

The two Glazounoff pieces are typical of this prolific Russian composer, the Grand Adagio being one of those voluptuous melodic flights of which it may be said that they seem and sound better than they are intrinsically. The Waltz from the same ballet, "Raymonda," is commonplace in theme, but effective; let it be said here that it is not one bit more banal than the dreadful Drigo "Valse Bluettes" which concert-violinists play with never an apology. On the other hand, the Achron "Hebrew Melody," which Jascha Heifetz played for us first, if we are not mistaken, is fine music and deserves a wide hearing. The treatment of the piano part is especially interesting. The Tschaiikovsky Scherzo is pleasant in a conventional way, the middle section in A Flat Major always ingratiating and the means of winning an audience's favor.

Mr. Zimbalist, superb musician that he is as well as violinist, has edited these compositions as one might expect from an artist of his rank. He indulges in no cheap effects, but interprets the composer's intention like the serious artist he is. In preparing these pieces he has done a distinct service for players of the violin. It is to be hoped that he will have an opportunity of editing some violin works of greater musical importance than this set of six. He is one of the few concert-violinists before the public to-day from whom editions will be welcomed, in whose hands one may entrust the composer's ideas with the feeling that they will not be violated.

\*\*\*

"LOVE'S VISION." By Lella Troland. (New York: Carl Fischer.)

A composer new to us makes her debut in this song, "Love's Vision," for which she has also written the text. Mrs. Troland was introduced with this song dur-

ing the concert season just passed by Fernando Carpi, the Italian tenor, who sang it in his Aeolian Hall recital with great success.

The song is a lyrical piece in E flat major, simple in plan and direct in sentiment. There are two stanzas, the second having a different ending from the first. Mrs. Troland shows in this song that she has an easy melodic flow, that she appreciates the value of consistently developing a figure in her accompaniment, in short, that she has a feeling for design. There is an unusual modulation into G Minor at the second line of Page 4, which, however, is easily sensed when one becomes familiar with the song. On the whole "Love's Vision" is a very pretty song and one that ought to make a wide appeal to singers who are seeking new love-songs for their programs. The song is issued for a high voice.

\*\*\* A. W. K.

"THE DYING HARPER." Arranged by Kurt Schindler. "The Time for Making Songs Has Come." By James H. Rogers. "The Weary Wisher." By Arthur M. Custance. "Create in Me a Clean Heart, O Lord." By Franklin Riker. (Boston: Oliver Ditson Co.)

An old Welsh folk-melody, the ballad of "The Dying Harper," is one of those fine old traditional tunes that live along century after century and are reborn in new editions when the ephemera of their own time have been long forgotten. Mr. Schindler, as is his custom where folk-song is concerned, has handled this one with a piety flavored with modern musicianship. The arpeggiated harp chords are appropriately used in a very satisfying accompaniment treatment, and the song, for high voice, should find friends.

Hermann Hagedorn's fine poem, "The Time for Making Songs Has Come," has given Mr. Rogers' imagination the fillip necessary to produce an engaging spring song ascribed to Cecil Fanning. If any other type of song may dispense with a good climax, the spring song may not. Mr. Rogers is aware of the fact, and the singer will be correspondingly grateful. The melody is broad and free and sweeps along with the vigorous lines of the poet. There is a medium range edition, the original, and one for high voice.

Humor in music is debatable. In the last analysis, allowing for obvious programmatic suggestions, it is the text which carries the humorous song, and not its music. In Mr. Custance's "The Weary Wisher" we have a good song of the type. The little poem is really good and the composer has provided a discreet musical setting which throws the humor of the text into relief. More one could not ask. It is issued for low and for medium voice.

Franklin Riker has a gift for pleasant melody. This new sacred song of his, "Create in Me a Clean Heart, O Lord," again calls attention to the fact. It has a very attractive, suave melodic line and deserves a popularity it seems destined to attain. The spirit of the "Marseillaise," which vaguely haunts the two *stringendo* measures at the head of page 3, by no means imply that the song is revolutionary in character. It may be safely commended to the most conservative church singer as an admirably effective number of its kind. The song is put forth for both high and low voice.

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"LEPO-LELE." "The Wolf and the Lamb," "Wedding March." Collected by Haig Gudénian. Arr. by Howard Brockway. (New York: G. Schirmer.)

These "Three Armenian Folk-Tunes," arranged for the piano by Howard Brockway, call attention to the fact that there is gradually being evolved a most interesting body of folk-tune music for piano recital use and the delectation of the serious pianist. The three old Japanese art dances by Kosçak Yamada recently considered in these columns offer another case in point; and to these tunes, collected by Haig Gudénian and adapted in masterly fashion for the piano by Howard Brockway, may be added the earlier contributions in the field of American Indian music due to Arthur Farwell, the individual numbers developed by Russian, French and other composers for the key-board instrument along folk-tune lines.

It may at first seem a far cry from

the folk-songs of the Kentucky mountains, the "Lonesome Tunes" which Mr. Brockway together with Loraine Wyman gave us some time ago, to Armenia. Yet Armenia, too, is a land of hills, and all folk-music, occidental and oriental, has certain underlying characteristics which it shares in common; melodic simplicity and directness, an unstudied quality of charm and beauty, a breath of nature and the soil—whatever soil it may chance to be. In the villages of Armenia, as Komitas says, "Every peasant, more or less, composes and sings songs; he learns the art at Nature's bosom." Songs of the type of these under consideration are often created by the *goussans*, wandering poet-singers, and are in many cases dance-songs. The first of the three numbers here considered—they have been harmonized, the test of musicianship, as well as arranged by Mr. Brockway—"Lépo-Lélé," is one of these folk-dance tunes. It is an *Allegro moderato* in common time with a sturdy melodic theme and strongly marked rhythmic inflections, going over into a three-half time *pia mosso* of triplet successions in the right hand against chord basses in the left, and followed by a reversion to the first theme in octaves. Aside from anything else, it is a number which a good pianist can present most effectively, and justifies the special edition for violin and piano in which it also appears. "The Wolf and the Lamb" is a very brisk folk-dance in six-eighth time, lots of go, and a *frenetico fortissimo* middle section that equals the wildest moments of the Hungarian czardas or the Russian hopak. Playing it one cannot altogether believe that the Armenian peasant was always led lamb-like to slaughter by the unspeakable Turk. Music such as this makes one think he occasionally fought back. The plaintive "Wedding March" has neither Wagnerian nor Mendelssohnian echoes. It is a sad, primitive tune with organ point bass—Mr. Brockway has harmonized it in a most delightful manner—that, despite its real interest, hardly seems an encouraging prelude to the marriage rite. But then the peasant in all lands is matter-of-fact, and an Armenian evidently is willing to acknowledge even in his nuptial music that wedded "life is real and life is earnest." No pianist who enjoys real tune, racy of a foreign soil, color, and a fine pianistic presentation, can help enjoying these novel additions to his repertoire.

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"UNDER THE STARS." By Bryceson Treharne. (Boston: Boston Music Co.)

Mr. Treharne, as usual, has gotten hold of a notably fine poem, this time by Wallace Rice, to which to write his "Under the Stars." Though it is listed non-committally as a song for "medium" voice, it is essentially a dramatic baritone recital number. It is far too virile, too sturdily masculine in character for any but the most Amazonian mezzo to essay. It is a pity, in a way, that it is too fine and noble an art-song to permit its inclusion in a navy song book of some kind, for never has a more inspiring poem and melody, one that glorifies the navy of the United States in more spirited and unconventional fashion, been written. It is a magnificent sea song of the heroic type and one that will undoubtedly often be sung in public, for it has true appeal—it thrills.

\*\*\*

"WALTZ." "Gavotte." By Clinton Jonas. (New York: G. Schirmer.)

It is the type of light graceful teaching piece for the piano found in such compositions as this Waltz and Gavotte which has genuine constructive value in the way of forming taste and expressive playing. In pieces written for the third grade the expressive and technical problems to be solved are simple; even the pedal the composer has "left to the discretion of the performer," or the teacher; yet there is finger-passage work in the Waltz that calls for crisp, clean-cut playing; and the Gavotte is excellent for phrasing.

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"A SONG OF HOME." By Frank Royle. "A Fairy Went A-Marketing." By Arthur M. Goodhart. "As You Pass By." By Kennedy Russell. (New York: Boosey & Co.)

A pleasing "home" song is this new one by Frank Royle, melodiously conventional, and with a waltz refrain that recurs for the close, and warbles the well-known fact that "home is best" in three-quarter time. There is no harm in it. It is issued for high and medium voice. "A Fairy Went A-Marketing," composed by Arthur M. Goodhart, is a patter song of dainty and attractive character which, if lightly sung and clearly enunciated, should not fail of effect. It is included in the repertoire of Madame Clara Butt, and the publishers have put it forth for high and for low voice. "As You Pass By," by Kennedy Russell, to a happy

little amorous text by Fred E. Weatherly, is a song of real charm: a simple melody, almost simple enough to be a folk-tune, decidedly expressive, and with some well-devised contrasts in dynamics to set it off. It is a song to which singers will not find it hard to do justice in either the higher or lower of the keys in which it is issued.

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"OVER THE TOP" (March). "Motor Transport Corps" (March). "Farrar Valse." By Gustav Klemm. (Lawrence, Mass.: Bay State Music Co.)

Sergeant Gustav Klemm, bandmaster at Camp Holobird, has dedicated his new march, "Over the Top," to the "Victorious Yanks of Chateau-Thierry," and it does justice to the ascription by having plenty of that quality popularly known as "pep." In other words, it is a rousing good military march for piano, in six-eighth time along familiar lines, and has one of those trio movements in which cornets and trombones suggest themselves with gratifying effect. The "Motor Transport Corps" is another "snappy" military march; and anyone who has watched military motor trucks pass through city streets and bump along into each other regardless of consequences, will recognize the aptness of the programmatic touch in the three *sforzando* chords on Page 4 measures three and four of section two. The "Farrar Valse," dedicated to "America's Foremost Artist"—will all of the great singer's colleagues agree with the ascription?—is a graceful example of the *valse lente*, sonorous and listening well, a new member of a large family.

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"WHEN NOCTURNAL SHADOWS GLIDING." By Achilles Alpheraky. "My Songs Are Envenomed and Bitter." By Alexander Borodine. "Romance." By M. Ippolitoff-Ivanoff. "In the Tomb." By Sergius Vassilenko. (Boston: Oliver Ditson Co.)

These flowers of modern Russian song all came into bloom in the days of autocracy, before Bolshevism had raised its head and, as one may prefer to think, either constitute a sort of artistic justification for imperial rule; or point the moral that, after all, the governments under which composers have their being exert little or no influence on their inspiration. Alpheraky's graceful and fluent night song—he is a minor song writer who controls a fount of happy melodic ideas—"When Nocturnal Shadows Gliding," appeals by reason of a quality of simple charm; of plaintive melancholic sweetness. It is issued for high and for low voice, and Frederick H. Martens has supplied an English text-poem. Borodine, in "My Songs Are Envenomed and Bitter," has set a Heine poem which reaches us across a Russian version in a translation by Charles Fonteyn Manney. Its passionate melody has an interesting flavor of modernity, is but two pages in length—an ideal companion piece for the same composer's "Dissonance"—and consists of no more than an apposition of four short melodic phrases. It is put forth for high and for medium voice. Ippolitoff-Ivanoff's "Romance" is a really lovely song, an expressive melody set off by an accompaniment in triplet figuration to a Russian poem Englished by Deems Taylor. It is Mendelssohnian only as regards the general look of its pages, for it has the intangible exotic racial flavor of Borodine's native land. "In the Tomb," by Vassilenko, has a strong suggestion of Scotland as regards its text; for the Russian poem is by V. Bruce and the English translation by Robert H. Hamilton. It is a song of considerable emotional appeal of a macabre sort, and it is written in two-quarter rather than three-quarter time, and has something of the quality of Arensky's well-known vocal waltz. It offers an interesting and effective number for the recital program, and with most of its companions in this series of "Russian Songs" will undoubtedly find its way there.

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"THE NIGHT OF A STAR." By Daniel Protheroe. (Boston: Oliver Ditson Co.)

This cantata for men's voices, inscribed to the Mendelssohn Club of Chicago by the composer, is an effectively written "Commemoration Hymn" to a text by Adair MacDonald. There is considerable change of tempo—the composer himself mentions that his metronome marks are suggestive only—and the work is alike good in invention and leading of the parts. In every sense the cantata deserves hearing, is expressive, for it has considerable dramatic feeling, singable and contains a good baritone solo. The one thing that may seem a bit grotesque—though musically it may claim to be an asset—is the use toward the close of the "Dresden Amen" in a hymn which sings of those who so recently have fought "for home and babes on the mother's knee." F. H. M.



## Jacobinoff Prescribes Nature Study As Cure for Egoistic Musicians

Young Philadelphia Violinist, Returning from Hike, Says Great Outdoors Presents Greatest Inspiration and Recreation for the Artist—Evening Concerts with the New Jersey Farmers

MOST musicians, if one may venture to say so, have perverted points of view. The world moves for them in a musical ether, and the passing of time is measured by their season's bookings. Not so with Sascha Jacobinoff, the young Philadelphia violinist. Refreshing is it to talk to the young artist, for he forgets the music of the concert stage and remembers the existence of other subjects and problems.

On the last occasion the violinist had just returned from a hike through the New Jersey inlands, and he was filled with the beauty of the early spring season, and the naivete and humor of our farmers. Nothing can better, perhaps, measure the essence of his talk than the relevant passage: "Christophe held his breath and thought how poor was the music of musicians compared with such an ocean of music with all the sounds of thousands of creatures: the former, the free world of sounds compared with the world tamed, catalogued, coldly labeled by human intelligence."

"From my delightful walk through the woods of New Jersey," was Jacobinoff's first statement. "The most beautiful impression I have retained is a night walk through the woods. It was bright moonlight and we walked through the path for seven miles, meeting no one. Through the entire distance we were accompanied by the cry of the whip-poor-will, which sounded so pure in the night air. I have never heard a musician equal such a sound on any instrument, no violin has ever given so flawless a tone. For me, the cry of that bird gives something to live up to, something to reach, and hope to equal in my music. It has brought me back refreshed and inspired. Musicians should not confine themselves to music alone or to laborious practice. It gives one perspective to get away from it for awhile and then return invigorated and with new impetus for the work."

"Of course, our trip did not confine itself merely to the examination of the beauties of nature, although I confess that one of my prizes is that I know most of the wild birds and flowers, and am quite at home in the country. We had great times with the farmers along the way. We purposely went with very little funds, and had to be most economical."

"I had taken along my violin strapped to my back, and that helped us along financially. For instance, at night we would come to a farm house, and ask for lodging. During the course of the evening the farmer would ask me to 'strike up a tune on the fiddle.' He would be respectful to classics but when I started in with 'Home, Sweet Home' or 'Turkey in the Straw,' would sigh with relief, and say how fine it was to hear something he knew, and next morning when we'd ask for the bill, he would inform us that the concert had paid our board."

"In one of the farm houses near Lakewood, the owner, who had two daughters, was very reluctant to take in two stran-



Sascha Jacobinoff Returns to His Philadelphia Home Safe from a Hike Through the New Jersey Inlands.

gers, questionable looking I'm sure. Finally, after much hesitation, he consented and after supper asked me to play. We happened to be nearby a hospital for wounded soldiers, and pretty soon quite a number strolled in and we had quite an audience. The farmer was delighted with my playing especially when I tried 'Turkey in the Straw.' He kept time with his feet and head, and ejaculated 'You certainly can tickle that fiddle some.'

"After I finished, he applauded loudly and said: 'That was pretty fine. You're even better than a mighty fine violinist I heard at a vaudeville show that came down here not so long ago.' After that he insisted that I hear his daughters sing. They got out 'Little Grey Home in the West' and some other sentimental ballads, which I accompanied somewhat without conscience, and we had a program rivalling futurist music in its violation of all musical rules. The next morning when I asked for our bill, however, the farmer refused to take any money saying that I had more than covered the bill by the night's entertainment."

"The trip also made me somewhat wary of superstition. Just at the start of our trip we found a horseshoe and I insisted on taking it with me. I strapped it in back with my violin and a sweater, which, next to the instrument, was the most expensive thing I had with me. After we had walked sometime, I discovered that the horseshoe was still there but I had lost my sweater, so I immediately threw the talisman away and had no mishaps during the rest of the way."

"We covered about eighty-five miles on the trip in about eight days, as we limited ourselves to about ten miles a day. My companion was a friend from Philadelphia, who also enjoys these hikes as much as I. In fact, nothing gives me more rest and pleasure than walking,

although I am interested in quite a number of outdoor sports. On account of my hands I can't play much, but I am a perfect fiend for baseball, going to all the games I can during the season. I also like tennis, and in Petrograd, when I was studying with Leopold Auer, Heifetz and myself used to play tennis together. Chess is one of my favorite diversions, and after my hours of practice I may generally be found at our club in Philadelphia indulging in a game."

"It is essential, I feel, for the musician or any professional, to get away from his work for a time. A limited viewpoint is hazardous to real art."

In answer to the inevitable question as to whether he did any composing, the violinist, who is delightfully boyish, smiled: "I do—for a diversion. I love to get at it, like I do walking, somewhat in the manner of a delightful indulgence. I have never published—perhaps some day if I feel what I write is good enough to do so I shall publish it, until then—"

"For the present, however, I am thinking of something else—the glorious hike through the spring woods, and that exquisite night cry of the bird which I shall try to emulate."

Led on by the persistent interviewer, Mr. Jacobinoff also showed he had very decided and optimistic views on music in this country. But at this time of the year, it is perhaps pleasanter to read of an appreciative impression of the spring woods, than the comparative values of different violin methods. F. R. G.

## NASHVILLE APPLAUDS OPERA

"Tosca" Presented at Centennial Club—Public School Violin Class Heard

NASHVILLE, TENN., May 30.—The music department of the Centennial Club has presented two operas in operatic form this season, besides a goodly number of excellent miscellaneous programs. "Shanewis" was given with great success in December, and on Tuesday evening a brilliant audience gathered in the auditorium of the club to hear the excellent presentation of "Tosca." Before the singing of each act Mrs. Robert Jackson, chairman of the music department of the club, told the story of the opera as it developed. The part of Tosca was sung by Mrs. E. R. Schumacher with artistry. Charles Stratton's voice has never been heard to better advantage than in his singing of the rôle of Mario. Douglas Wright as Scarpia and Campbell Cooksey as the Sacristan deserved the enthusiastic applause they received. Throughout the opera, Mrs. W. C. Hoffman played the orchestral part at the piano, as well as directed the production, both of which were done with good taste and musicianship.

The exhibition of the Public School Violin Class, Martha Carroll director, was given last week in the High School auditorium. It is interesting to note that in the second year of its organization this movement for class instruction for children above the third grade has proven a success, as organized by Milton Cook director of music in the public schools. The fact that any talented little person in the grammar schools can receive instruction in violin for fifteen cents a lesson, paying about eighteen dollars for his equipment of violin, rack, etc., is finding some good musicians in embryo and carrying music into any number of homes that would otherwise be without it. The class numbers forty-five this year and is being ably conducted by Miss Carroll, who is following out the methods and instruction book of Dr. Mitchell of the Boston public schools.

The Navy Band and Glee Club of the Hampton Roads Naval Training Station have brought a lot of good music and wholesome fun to Nashville this week—drawing immense crowds at the Auditorium, in the various parks and on the streets. The glee club's concert, assisted by the band, under the auspices of the Rotary Club on Thursday night was one of the best glee club performances ever given here. The personnel of the U. S. Naval Band of New York, C. H. Bowler, director, and the Great Lakes Naval Training Station Band, A. Stromei director, and the glee club, Jerry Swineford conductor, consists of talented sailor musicians who have had excellent training. They were royally received here. E. E.

## Stillman Pupils Present Program

The third of a series of piano recitals was given by the pupils of Louis S. Stillman recently at his New York studio. Those heard, in what proved an admirable program well interpreted, included Cecelia Quartararo, Anna Densen, Francis Friedman, Tillie Miller, Pink Furber, Etta Kurzrock, Goldie Wilfe.

## NEW SYMPHONY TO GIVE TEN PAIRS OF CONCERTS

Famous Soloists Will Appear During Season—Bodanzky Off for Seal Harbor

Artur Bodanzky, conductor of the Metropolitan Orchestra and head of the New Symphony Orchestra, left for a two months' vacation at Seal Harbor, Me., last Tuesday. He was accompanied by Paul Eisler, who will be assistant conductor of the new orchestra and who will shortly return to New York to assist in completing the selection of the men necessary to fill the vacancies left in the personnel of the orchestra. Mr. Bodanzky has made no announcements regarding the orchestra's program, but will select the works to be performed during the course of the summer.

Ten pairs of concerts will be given in Carnegie Hall, soloists appearing at alternate pairs. These soloists include Fritz Kreisler, Jacques Thibaud, Guiomar Novaes, Harold Bauer and Serge Rachmaninoff. The various concert dates follow:

Evenings: Oct. 9, Thursday; Oct. 23, Thursday, Jacques Thibaud, soloist. Nov. 5, Wednesday; Nov. 26, Wednesday, Harold Bauer, soloist. Dec. 9, Tuesday; Dec. 28, Sunday, Serge Rachmaninoff, soloist. Jan. 28, Wednesday; Feb. 25, Wednesday, Guiomar Novaes, soloist. Mar. 30, Tuesday; Apr. 29, Thursday, Fritz Kreisler, soloist.

Afternoons: Oct. 10, Friday; Oct. 24, Friday, Jacques Thibaud, soloist. Nov. 7, Friday; Nov. 25, Tuesday, Harold Bauer, soloist. Dec. 10, Wednesday; Dec. 26, Friday, Serge Rachmaninoff, soloist. Jan. 27, Tuesday; Feb. 24, Tuesday, Guiomar Novaes, soloist. Mar. 31, Wednesday; Apr. 30, Friday, Fritz Kreisler, soloist.

Christine Langenhan, dramatic soprano, in her present spring tour has appeared successfully at the Haines Normal and Industrial Institute in Augusta, Ga., and repeated the same program for the Louisiana State Normal Lyceum Courses at Natchitoches, La., May 2. On both occasions she sang her third group of English songs with Vanderpool's "I Did Not Know" and closed the program with "Ring Out Sweet Bells of Peace," by Roma.

## ELIZABETH CAMPBELL

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## Scores in Washington

Washington Times, May 7, 1919:

Elizabeth Campbell has a rich, vibrant voice of broad range and much beauty. She has, too, a presence of charm and dignity, with instinct for the drama in music. She gave the aria from Verdi's "Don Carlos" with finish, and in two old Italian selections her singing had true vocal art, with mellow richness in tone. The Chaminade "Bonne Humeur" revealed a very delightful artist of the theater with esprit and admirable diction.

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## New Masonic Auditorium in Cincinnati Will Rival Music Hall as Concert Center

Huge Structure Also Equipped for Operatic Productions—University Will Include Splendid Organ in New Building—Congressman Nicholas Longworth Elected President of College of Music—Orpheus Club to Resume Concerts—To Include Berlioz's "Trojans in Carthage" and Probably Pierné's "Francis of Assisi" in Next May Festival Program—Paul Bliss's New Choral Work Produced in Hamilton—Pupils Recitals Plentiful.

By J. Herman Thuman

It is gratifying for MUSICAL AMERICA to announce that J. Herman Thuman, the music critic of the "Enquirer," and prominent musical manager, will represent MUSICAL AMERICA in Cincinnati. Mr. Thuman's intimacy with musical matters in this famous musical center will make his weekly news letters in MUSICAL AMERICA of exceptional interest.

Cincinnati, Ohio, May 31, 1919.

CONSIDERABLE interest is being manifested in local musical circles over the announcement that the local Masons are to build a huge new auditorium.

It is to be included in the new two million dollar structure they are going to erect. The building will occupy practically a whole city block, extending from Sycamore back to Broadway and from Fifth Street almost to Fourth. The new hall is to seat about 4000 and will, therefore, be slightly larger than Music Hall, which seats 3600. The plans call for a hall of modern equipment throughout, with a stage that will be adaptable for dramatic productions as well as concerts. The stage is to have all the modern machinery used for scenic equipment.

The local chapter of the American Guild of Organists, under the leadership of Sidney C. Durst, the dean, is preparing an extension of the organ recitals given annually under their auspices. They also have induced President Dabney, of the University of Cincinnati, to include a fine new concert organ in the new auditorium to be built on the University grounds. While Cincinnati has many fine church organs it has no concert organ in a hall, except the one in Music Hall, which is antiquated and seldom used except at May festivals. The new organ which is being planned for the new university auditorium is to be a thoroughly modern instrument.

There has been a movement on foot for some time to thoroughly overhaul the Music Hall organ. When it was built, in 1878, it was the largest organ in America. It is still a fine old instrument, but needs modernization. The plan to remodel it was laid two years ago, but the war interfered. It is now being taken up again and it is possible the famous old organ may be ready, in its new form, for the next May Festival.

The activities in the local musical world are now confined principally to the various recitals at the Conservatory and the College of Music as well as the private teachers. And there are plenty of them. Cincinnati is given the opportunity each year, during the months of May and June, to gain an approximate idea of the amount of teaching done in this community. Every day finds the hall of the Cincinnati Conservatory used for a recital, and several times each week there are matinées to help out. Practically the same situation prevails at the college and auditoriums alike. Willis Hall and the hall at the Woman's Club are used several times each week by the private teachers. On account of the bad beginning teachers and institutions experienced at the outset of the current year there was fear that the number of students here this year would be less than usual. But that is not the case and the list of recitals is as long as in any year I remember.



J. Herman Thuman, Critic and Impresario, "Musical America's" New Correspondent in Cincinnati

Edgar Stillman Kelley, the well-known American composer, has completed the score of a new orchestral suite which is based on incidents from "Alice in Wonderland." It is to be given its first performance at the Norfolk, Conn., festival this summer. The New York Philharmonic Orchestra will play it, under Mr. Kelley's own direction.

### Ysaye to Bring Private Library

Eugene Ysaye, conductor of the Cincinnati Symphony Orchestra, has returned from a concert tour during which he gave a number of joint recitals with Elman. Ysaye is preparing to visit his home in Belgium, from which he was forced to flee when the German invasion took place in 1914. Ysaye hopes to sail within a fortnight. While in Europe he will attend to some business affairs and will bring with him his extensive private library, thereby assuring a series of important novelties for next season's symphony series.

Ysaye is very happy in his present position. He has become a Cincinnati in the real sense of the word, though he lives in Ft. Thomas, which is just across the river in Kentucky. He has found the symphony board willing to foster his plans for the steady advancement of the orchestra, and his sympathies are now keenly alive to the opportunities the splendid organization affords. In other words, Ysaye is now first a conductor, and, in second place, a violin virtuoso. The greater scope of his new instrument has awakened a new desire in him, to ascend to the same heights as a conductor which he for so many years has occupied as a violin virtuoso. And the same "big" characteristics which have made his violin performances unique in the history of music also mark his orchestral conducting. According to plans now being made the Cincinnati Symphony Orchestra, Ysaye conducting, expects to make an Eastern tour next winter, which will give New York, Boston and a number of other cities their first opportunity to make the acquaintance of Ysaye in his new capacity. Of course, the conductor's bâton is not a new career for Ysaye, as he led the famous Concerts Ysaye for so many years in Brussels. But, it is new as far as concert-goers in this country are concerned, especially the East, where the Cincinnati Symphony has not yet appeared under his direction.

At the annual meeting of the Cincinnati

Symphony Orchestra Association Company, recently held, the old board of directors, with Mrs. Charles P. Taft, president, was re-elected.

The plans for the next biennial May Festival, which takes place May 4 to 8 of next year, are also progressing. Lieut. Alfred Hartzell, the chorus master who served in the army as a band leader, has returned to civil life and will resume his position as chorus master next season when the rehearsals again begin. During his absence the chorus was rehearsed first by Louis Ehrgott and last season by Prower Symons. While the war took a great many of the male members of the famous chorus from its ranks, most of these have now returned. The program for the next Festival will include the B minor mass of Bach, which has not been done since the Festival of 1914, Berlioz's "The Trojans in Carthage," which was last given at the Festival of 1910 under van der Stucken, who arranged it for concert purposes, and probably Pierné's "Francis of Assisi," in which the children's chorus will appear. It is also likely that the Verdi "Requiem," given last Palm Sunday as a memorial to the soldiers, will also be included. The annual meeting of the Festival Association will be held the third Monday in June.

Nicholas Longworth, Congressman from the First District of Ohio and son-in-law of the late Theodore Roosevelt, has been elected president of the College of Music, to succeed Julius Fleischman, who retired some months ago, when he went to New York to reside permanently there. Mr. Longworth has been a member of the board of trustees for a number of years. He has always been active musically, sustaining the family traditions. It was his aunt, Maria Longworth Storer, who inspired the foundation of the College of Music and whose first husband, Col. George Ward Nichols, was the first president. Nicholas Longworth is a violinist of considerable ability, having studied for a time with Ysaye. He possesses a very valuable Stradivarius instrument and is, in fact, more than an amateur, or rather, an amateur in the best sense of that term. It is said that there will be a number of changes in the board of trustees of the college and a considerable awakening of spirit at that noted institution.

The Orpheus Club, Cincinnati's well-known male chorus, which suspended operations last year because so many of its members were in war service, held a meeting last week and determined to resume its series of concerts next season. As heretofore, three concerts will be given. The conductor will be Adolph Hahn, who succeeded Edwin W. Glover upon the latter's death. The chorus will number about 100 voices.

The Musical Art Society, under the direction of John J. Fehring, gave its last concert of the season at the Odeon last Wednesday night. A miscellaneous program was given.

The pupils of Minnie Tracey, well-known voice teacher, will be heard in a recital next Thursday evening at the Woman's Club. The feature of the program will be the rendition of scenes from Gluck's "Iphigenie in Tauris," in which Miss Tracey herself will sing the title rôle, and will be assisted in the other rôles and the chorus by pupils of her class.

### Lulek to Leave Conservatory

Dr. Féry Lulek, prominent member of the faculty of the Cincinnati Conservatory of Music, will leave that institution

at the end of the present school year. He came to Cincinnati as a member of the Conservatory faculty in January, 1913, and quickly identified himself as a leader in the local musical colony. Dr. Lulek proposes to devote considerable of his time to singing next season, having originally been a baritone concert singer. He will also open a studio in New York.

A new choral work by Paul Bliss, the well-known Cincinnati composer, called "Lore from the Saga of Eric the Red," was given its first performance by the Community Chorus in Hamilton, Ohio, last week. It is for mixed chorus and the text, written by the composer, is based on the subject of the discovery of America by the Norsemen. The work is full of color, with soprano solo, and is written with the intent of meeting the requirements of community choruses. It is unique in the fact that the sopranos are called upon to sing no higher than G, the tenors no higher than F, the altos no lower than A and the basses no lower than B flat. In spite of these restrictions Bliss has succeeded in composing a work which is dramatic in its effectiveness as well as lyrical in its contrasts. The performance, which was under the direction of W. A. Lebo, met with a cordial reception. It is a work which will appeal greatly to the average chorus and the musical quality of the work will prove of interest to the directors of such societies.

Anne Kaufman Brown, soprano; Joseph Schenke, tenor, and Robert J. Thuman, basso, of this city, were soloists at a performance of Haydn's "The Seasons," given at the May Festival in Fostoria, Ohio, last week.

Walter Gilewicz, pianist and member of the faculty of the College of Music, leaves that institution with the end of the present season. He has accepted a position as teacher at the Ward-Baldwin college in Berea, Ohio.

Five advanced pupils of B. W. Foley gave a notable recital last Friday. Mr. Foley so seldom gives recitals for the general public that the occasion is always a welcome one and draws large audiences.

The announcement, during the past week, that Randall J. Condon, superintendent of the local public schools, is to leave the city to assume a similar position with the Detroit schools, has caused considerable regret in local musical circles. When Dr. Condon came here seven years ago he found the children of the schools taking an active part in the May Festivals and other musical events. In fact, the children's chorus at the May Festivals is one of the most brilliant examples of what children can do. For years Cincinnati has fostered music in the schools. In fact, it was the first city in America to make music a part of the curriculum. That is more than seventy-five years ago. Dr. Condon heartily approved of these musical activities and went to the fullest extent of his authority to sustain and still further promote this interest. He fostered the plan of increasing the high school orchestras, of connecting the students with the concerts given by the Cincinnati Symphony Orchestra and of aiding music wherever he could. He gave added authority to Walter Aiken, for many years the superintendent of music in the schools. He saw his efforts bear good fruits. His successor, in all likelihood, will be the present assistant superintendent, Dr. Roberts, who is a Cincinnati by birth and education and who is thoroughly familiar and in deep sympathy with the musical advantages offered the children. Unless there is a reversal of form the same musical activity will continue as heretofore.

### Educators Discuss Music in Albany

ALBANY, N. Y., June 2.—Music was the subject for discussion Wednesday at the Educational Congress at the State Education Building. Addresses were made by Dr. Hollis E. Dann of Cornell University; Arthur J. Abbott, director of music in the Buffalo schools; Julia E. Crane of the Crane School of Music, Potsdam, N. Y.; Charles E. Miller, director of music of the Rochester schools; Inez Field Damon, supervisor of music in the Schenectady schools, and Russell Carter, director of music in the Amsterdam schools and director of the Albany Community Chorus.

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# VISITING AND LOCAL OPERA FORCES PROVIDE BOSTON WITH SPIRITED WEEK

Gallo Artists Heard in Excellent Performance of "The Gondoliers"—Club Singers Admirable in "Pagliacci"—Roland Hays Welcomed After His Tour of West—Chromatic Club Has Noted Artists at Annual Meeting

BOSTON, MASS., May 31.—Fortune Gallo's Gilbert and Sullivan Opera Company opened the second week of its Boston season with "The Gondoliers." A large audience was again delighted with Gilbert's perennial wit and Sullivan's catchy melodies. The company gave a spirited and intelligent performance of this operetta which has not been heard in Boston for many years.

Frank Moulan was a capital Duke of Plaza-Toro. The Gondoliers were taken by Warren Proctor and Bertram Peacock, both of whose voices were heard to good advantage in several numbers. William Danforth, as the Grand Inquisitor, in a drily humorous manner convinced us that "When everyone is somebody, Then no one's anybody," a song as appropriate in these days of Bolshevists as it was at the time of its composition, and his success with the ballad of "The Babes of Barataria" was emphatic. Among the women's rôles, Gladys Caldwell as Tessa gave pleasure by her contagious spirit of youth and the vitality with which she acted. Sylvia Tell was obliged to encore her "Dance of the Cactus" in the second act. Max Bendix again conducted with skill and rhythmic precision.

An interesting performance of "Pagliacci" was given this week at the North-end Union, a settlement house in the north end of Boston where the population is now largely foreign born. The singers for the opera were recruited from the North-end Union Glee Club which has been organized and developed under the enthusiastic direction of Tommaso Gallozzi. Sig. Gallozzi is an experienced musician, having conducted in Budapest, where he also sang in several Hungarian operas. The club has already given highly creditable performances of "Cavalleria Rusticana" and "Carmen" within the past year, "Pagliacci" being its third production. Sig. Gallozzi had the difficult task of being both conductor and prompter at the same time and he accomplished the double rôle with no little skill. The performance showed the good results of his enthusiasm and perseverance in training the singers and the diligence with which the latter had worked to realize the hopes of the conductor. The cast comprised Nedda, Juliette McIntyre; Canio, David Fine; Tonio, Jacopo Bernini; Beppe, Alfredo



Scene from "Pagliacci" as given at the Boston North-End Union. In the center, Tommaso Gallozzi, conductor; in the small stage, from left to right, "Canio," David Fine; "Beppe," Alfredo Gismondi; "Nedda," Juliette McIntyre; "Tonio," Jacobo Bernini.

Gismondi; and Silvio, John Dennihan. Mr. Bernini proved himself the possessor of a mellow and sympathetic baritone voice and played his part with noticeable dramatic intelligence.

Roland W. Hayes, tenor, assisted by Mrs. Ethel Hardy Smith, soprano, gave a recital in Jordan Hall for the benefit of the Massachusetts Avenue Baptist Church of Cambridge. Mr. Hayes' songs were by H. T. Burleigh, Charles Reppe, Katherine Glen, Massenet, Rosamond Johnson and Cadman; Mrs. Smith's were by Branscombe, Moir, Eden, Batchelet, Boito, and Burleigh.

Mr. Hayes' remarkable voice and his delightfully musical singing are so well known that he is always sure of a large audience and a warm welcome. This was Mr. Hayes' first appearance in Boston since returning from his tour which took him through the principal Western states as far as California.

The Chromatic Club held its thirty-second annual meeting last Tuesday with a luncheon at the Boston Art Club. Mrs. Frederick Milliken, the president, introduced the speakers—members of the club and guests. Among the latter were Georges Longy, the noted conductor and oboist, who spoke in detail about the new "Boston Musical Association" which he is forming, the general plan of which was described in a recent issue of MUSICAL AMERICA.

Mrs. George Hail, of Providence, President of the Northeastern Division of the National Federation of Women's Clubs, outlined the program of the coming Biennial Convention at Peterborough, N. H. In enumerating the advantages of the Federation she said, "We feel that we are doing good work for the

American artists who have no reputation and are still unknown. Managers have so far been afraid to engage young and unknown American artists, but we have been able to get engagements for many of these young musicians."

Mrs. Richard Hamlin Jones, a former president of the club, prominently identified with all its activities, told of the early days of the club, and how, many years ago, some of the original members were influential in introducing French music in Boston.

Two pupils of Richard Platt, pianist,

gave individual recitals last week in his Lime Street studio. On Wednesday evening George Smith gave a program of Beethoven, Schumann, Cui, Tchaikovsky, Rachmaninoff, Chopin and Liszt. On Friday, Locke Highleyman played pieces by Mozart, Brahms, Debussy, Schumann, Liszt and Chopin. Mr. Smith is an advanced pupil who will soon be heard on the professional stage. Both players reflected the musicianship of their teacher in their attention to good tone, intelligent phrasing and musical interpretation.

C. R.

## MILLIGAN HONORED AT HYLAN CONCERT

Organist Receives Tributes at Hopkinson Memorial—Hear New York Symphony

The first park concert, the second of this season's series of Mayor Hylan's concerts, was given on May 28, at the Mall in Central Park to an audience which exceeded 10,000 persons. The occasion was a memorial concert to Francis L. Hopkinson, the first American composer, given in honor of Harold V. Milligan, whose recent efforts brought the latter's works for the first time to the American public.

The musical part of the program was presented by the New York Symphony Orchestra, conducted, in the absence of Walter Damrosch, by Willem Willeke. With their usual excellence, enhanced by the beauty of the outdoor setting, the forces gave, as the first three numbers, the "Egmont" Overture, "Invitation to the Dance" by Weber, and Liszt's "Les Préludes." After these, Hopkinson's song, "My Days Have Been so Wondrous Free," was sung by Miss Mongrieve, soprano, sufficiently well to demand repetition by the audience and by a special request of the Mayor.

An address was then made by Robert L. Moran, president of the Board of Aldermen, who spoke on the splendid accomplishments of Mr. Milligan for bringing the Hopkinson works before the public, also praising the efforts of O. G. Sonneck, whose researches in the Congressional Library had disclosed these works.

Following his speech, copies of the first edition of the work were presented

to Mrs. Simon Baruch for the Daughters of the American Revolution and the Washington Headquarters Association. She responded with an address. Others similarly honored were Mayor Hylan, Mr. Sonneck, the Park Commissioners, Mrs. Berolzheimer, wife of the Chamberlain of New York, and Dr. William Carl. To Mr. Milligan a silk flag was presented as a tribute for his work. Fifty alumnae of the Guilman Organ School assisted at the ceremonies.

The Mayor, after a short speech, also presented a copy of the work to Dean A. H. Quinn of the University of Pennsylvania, at which Hopkinson had been the first matriculant. Dean Quinn, who came from Pennsylvania as a guest of the city, spoke on the versatility of Hopkinson, as musician, dramatist, literary man, etc.

Orchestral numbers followed the celebration, including the overture from "Mignon," Delibes "Valse Lente," Schubert's "Marche Militaire," and Tchaikovsky's "1812" Overture.

Among the guests at the concert were several descendants of Hopkinson.

To Hold Audition for Stadium Concerts on June 11

The third audition for the Stadium Symphony Concerts will be held in Æolian Hall, Wednesday, June 11, at 11 o'clock, it is announced.

BURLINGTON, VT.—Marion Keeler, soprano, gave a successful recital at Montpelier May 23, assisted by her teacher, Mrs. Florence Wood Russell, who was her accompanist, and W. W. Ward, 'cellist.

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## Unparalleled Abundance of Music Fills Peace Days in Paris

Five or Six Concerts Are Given Daily, and All Opera Houses Are Open Nightly—d'Olonne's "Retour" Soon to Have Première—"Pelléas and Mélisande" Greeted as Never Before—Cortot One of Season's Most Popular Artists—César Franck Festival—Yvonne Gall Among Artists in Excellent Dandelot Concert.

Bureau of Musical America,  
Rue Vavin,  
Paris, May 14, 1919.

THE musical epidemic continues in Paris. Five or six concerts take place daily, and all the opera houses give nightly representations, and often matinees, as well. The number of excellent artists in Paris at the present moment is phenomenal and their programs are of rare musical interest. The operatic managers are busily preparing new works for the coming month and a keen interest is being felt in their production. In spite of the heat of the past few days, the music temples of Paris have been packed to overflowing and the general enthusiasm has not been dampened by the mopping of heated brows! The Opera is to give "Salammbô" next week, for the first time this season, and the leading rôles are to be taken by Marthe Chenal, Franz Renaud, Delmas, Lafitte, Noel and Nacon. The artists of the Opera are also rehearsing Max d'Olonne's work, "Retour," and the first representation is to take place shortly, when the interpreters will be Lubin, Rambaud, Noel, Greese and Nacon. The Comique is to put on "Ghismonda" at the end of the month, with Fanny Heldy in the principal rôle. This opera, being Fevrier's latest production, is awaited impatiently. Mlle. Heldy, being obliged to give much of her time to preparing her new rôle, has been replaced as "La Reine Fiammette" by M. Valandri, who is scoring a marked success, seconded by that of Fontaine, the tenor.

The comprehension and success which greeted Debussy's most famous opera at the Comique last night marks a happy progress in the musical education of the public. In 1902, when the opera was first put on by Albert Carré and so superbly mounted, much discussion and criticism was evoked. Vastly different was this reception. Marguerite Carré overcame all difficulties most effectively and her interpretation of the sad and mysterious little *Mélisande*, who dies of love, was perfectly successful. Francell, the tenor, as *Pelléas*, entered well into the spirit of his rôle. Vieulle, who was in the original cast in 1902, was magnificent as the *King Arkel*. He is one of the Comique's best artists, without a doubt. Albers had the rôle of *Golaud* and Mlle. Brohly that of *Genevieve*. Albert Carré's picturesque and artistic arrangement of the *mise-en-scène* left nothing to be desired. The orchestra was under the bâton of André Messager, who revived the partition which he had already so successfully revealed in 1902. He received a merited ovation between the fourth and fifth acts. Under his capable direction, the orchestra gave of its best and was remarkable in its suppleness and sonority.

The concerts of Alfred Cortot are becoming one of the season's greatest successes. All seats for them are sold weeks ahead at very high prices. Cortot's programs are always of supreme interest and his recalls are without number, but he seldom gives an encore. His two recitals at the Salle du Conservatoire were veritable triumphs, the applause being prolonged and sustained. Cortot's personality is remarkable and he immediately imparts an impression of reserve, simplicity and force to his public. Cortot and Gabrielle Gills gave a recital at the Salle Gaveau yesterday, the concert being under the direction of Felix Delgrange, who was also the *chef d'orchestra*. His orchestra, composed of eighty musicians from the Opera, played with

remarkable perfection. Gabrielle Gills, so enchanting in song recitals, was not at her best with a full orchestra, and one felt that the orchestral accompaniment was not in the character of her voice. In spite of this, her success was spontaneous and she was recalled several times. Her singing of César Franck's "Procession" was extremely pleasing, although the dramatic parts might have been more accentuated. Cortot interpreted "Ballade" (piano and orchestra), by Gabriel Fauré, and "La Mer" by Debussy. His finesse and sonority are stupendous. Gabriel Fauré was recognized in the salle during the playing of his composition and was immediately acclaimed by the entire audience. The applause was so prolonged that it was difficult to know whether it was for the composer or Cortot, the two musicians being obliged to respond together to their admirers.

An extremely interesting program of Russian music was given at the Concerts Touche on Thursday night, with the concours of Mme. Olga Rivlin, a Russian singer. Works by Glinka, Borodine, Rachmaninoff, Rimsky-Korsakoff, Tchaikovsky and Tcherépchin were played by the excellent little orchestra under Touche's direction. This musician plays his cello and conducts at the same time, a performance not a little out of the ordinary. The Salle Touche was originally a café and afterward served as a hall for picture exhibitions. It has guarded two characteristic souvenirs of the past; numerous weird and wonderful paintings, which still cover its walls, and permission to smoke during the evening's music, even when singing is included in the program. At one time, refreshments were served during the entire act,

but this custom has been abolished during the war.

On Saturday night, a festival of César Franck's music took place at the Salle des Agriculteurs. The house was crowded. Marcel Ciampi was in splendid form and under his magic fingers the Prelude, Choral and Fugue was magnificent. Jan Reder sang "La Procession" and "Nocturne" and he was enthusiastically recalled, but the success of the evening was gained and merited by Ciampi, who closed with the Prelude, Aria and Final.

Sunday's concerts included an important musical séance at the Trocadero, the artists taking part being Yvonne Gall (who has just returned from America); Lapeyrette, Lafitte and Nacon, of the Opera. Beethoven's "La Symphonie avec Choeurs" was given with full orchestra and chorus. Also, the "Symphonie avec Orgue," by Saint-Saëns and the "Fourth Beatitude" of César Franck. The huge salle was crowded and the whole program went with a remarkable élan, the artists all being in good voice. Yvonne Gall's reception was especially warm. Monsieur Dandelot's concerts are the most numerous and successful of the season and he is about the best-known impresario in Paris. Many concerts are given daily under his direction. He is also a writer and musical critic and has published several musical histories. He occupies an important situation in the musical world of Paris and all the great virtuosos have played under his administration, such artists as Cortot, Risler, Thibaud, Paderewski, Ysaye Casals, etc. In March, 1919, alone, he organized sixty concerts, given in the Salles Gaveau, Erard, Pleyel, Trocadéro and Vaudeville. M. MACC.

## COLUMBIA CAMPUS CONCERTS BEGIN

### Edwin Franko Goldman's Band Shows Excellent Qualities in Initial Program

The ten weeks' series of concerts to be given on the campus green of Columbia University by Edwin Franko Goldman's New York Military Band began, under auspicious circumstances, last Monday evening. These events met with wholehearted popular support last year and there is every reason to expect a continuation of public approval. There is a delightful informality about them, the surroundings are all that could be desired for the purpose, the band is excellent, the programs varied and in the main worth while on musical grounds, and Mr. Goldman a conductor at once extremely sympathetic and capable. The oppressive heat of last Monday made relaxation on the pleasant lawns in back of the Columbia gymnasium thoroughly enjoyable. Every reserved seat was occupied and some prominent local musicians were to be seen in the assemblage. Less favored folks sat on the grass and even at a distance heard the music without difficulty—the bandstand has an excellent sounding-board. Desultory mosquitoes and lesser biting things asserted themselves, but to no disconcerting extent.

The best music on the evening's program was a portion of Gilbert and Sullivan's "Pinafore," which was wafted through the sultry air like the pure fragrance of wildflowers. In addition to this, one heard Svendsen's "Swedish Coronation March," the "Mignon" Overture, two arrangements out of MacDowell's "Woodland Sketches," the "Irish" movement from Hadley's "Silhouettes," Sibe-

lius's "Finlandia," some syrupy excerpts from "Madame Butterfly," Victor Herbert's "American Fantasia" and the "Inflammatus" from the "Stabat Mater" of Rossini played as a cornet solo by Ernest S. Williams. This without mentioning encores, of which several were conceded.

Recruited from the personnel of the Philharmonic, New York Symphony, Philadelphia, Metropolitan Opera House, Russian Symphony, as well as other reputable orchestras, the organization is admirably constituted and plays with a smoothness and a euphony only too rare in bands. And if one excepts an inclination sometimes to slack on tempi, the conducting of Mr. Goldman is to be accounted gratifying in most essentials. The various offerings were much applauded Monday. Even better music was scheduled for the succeeding evenings of the week. On stated occasions the audience is to be invited to indulge in the ecstasies of community singing.

H. F. P.

### Committee Attacks Paderewski's Denial of Anti-Jewish Outrages

The committee formed in New York for the defense of the Jews in Poland, Nathan Straus, chairman, issued a statement on June 2 attacking the denial of Premier Paderewski that the Jews have been ill-treated under his Government's rule. The denial suggests the Premier's responsibility for ending the outrages and points out that the outrages were committed by Polish troops under Polish officering. Official Polish statements have denied all knowledge of pogroms in Poland. A dispatch from Warsaw on June 2 states that general orders have been issued to the Polish troops, "ordering them to refrain from anti-Semitic demonstrations."

## INTRODUCE MEASURE TO KILL TICKET TAX

Representative Mason's Joint Resolution Is Referred to House Committee

WASHINGTON, D. C., June 4.—Representative William E. Mason of Illinois has introduced in the House a joint resolution for the repeal of sections 800 and 906 of the War Revenue law. These sections are those relating to the tax on admissions to "theaters, operas and other places of amusement" (800), and to "the leasing or licensing for exhibition positive motion picture films containing pictures ready for projection" (906). The resolution applies to the entire section 800 embraces subdivisions (a), (b), (c) and (d), and paragraphs from 1 to 6 inclusive. This takes in the complete section of the law relating to admissions, box and ticket taxes, etc. The resolution has been referred to the House Committee on Ways and Means.

It has been suggested that in sending in petitions and requests for the favorable consideration of the repeal resolution they should be sent in triplicate—one addressed to a Senator, one to a Representative and the third to "Hon. James W. Fordney, Chairman, Ways and Means Committee, House of Representatives, Washington, D. C."

In referring to the Mason measure it will be advisable to mention "House Joint Resolution No. 88," as that is the official title of the bill.

No definite date has been decided upon by the Ways and Means Committee for taking up the consideration of the measure although the MUSICAL AMERICA representative is informed at the committee rooms that such action will not be long delayed.

ALFRED T. MARKS.

### Elizabeth Gutman Scores in Program of Jewish Folk-Songs

Elizabeth Gutman, soprano, who has made a specialty of the Jewish folk-song, had a most notable success when she appeared at Earl Hall, Columbia University, recently, giving a recital under the auspices of the Inter-Varsity Menorah and Zionist Societies of New York City. Miss Gutman was heard on this occasion in a half-dozen groups of songs—love songs, wedding songs, genre songs, lullabies, national songs and children's songs—and proved herself again an artist of distinguished attainments, interpreting the varied moods of the song of the people admirably, with authority and understanding. The folk-songs which she performed were arranged by Engel, Kurt Schindler, Brounoff and Warshavsky. She was given a hearty reception. Ethelyn Dryden played the accompaniments excellently.

### Amparito Farrar, Soprano, Marries Medical Corps Officer

Amparita Farrar, the well-known young concert soprano, was married on June 2 to Dr. Goodrich T. Smith, a captain in the United States Medical Corps. Miss Farrar met Dr. Smith when both were in overseas service the bride as an entertainer with the Y. M. C. A. While she was singing for the soldiers she was stricken with influenza and Dr. Smith was called in. He also attended her after her injury in an automobile accident in New York, and after her second recovery the engagement was announced. Dr. Smith and his bride started for their honeymoon automobiling trip after the wedding reception.

### C. H. White of Ellison-White Bureau Leaves for West

C. H. White of the Ellison-White Musical Bureau of Portland, Ore., left New York on Saturday night for the West, having completed a visit of one week in New York. Mr. White told a representative of MUSICAL AMERICA that his bureau will announce its program of artists for next season later in the summer and predicted a progressive policy which will result in bringing a number of celebrated musical artists to the territory in the Northwest in which the Ellison-White interests operate.



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## Syracuse Morning Musicales Completes Twenty-ninth Year

Season Is Successful Both in Membership Gains and in Musical Achievement—Extend Policy of Giving Local Talent as Well as Outsiders a Hearing—Hold Elections



Prominent in Activities of Syracuse Morning Musicales: No. 1, Mrs. Edwin S. Jenney, President for Nineteen Years; No. 2, Mrs. Frederick Housinger, President for Next Season; No. 3, Jessie Z. Decker, First Vice-President; No. 4, Harriet Fitch, Chairman of Program Committee; No. 5, Mrs. Harry Vibbard, Treasurer.

SYRACUSE, N. Y., May 30.—The Morning Musicales, Inc., has just completed its twenty-ninth season, one of the most successful it has ever had, both

in point of membership and of musical achievement.

Harriet Fitch, a prominent local pianist who has been actively associated with the club for many years, has had charge of the morning programs for several years and has maintained the highest standards of artistic merit. She initiated the policy of having assisting artists for the morning recitals together with local talent, a policy which will probably be followed to an even greater extent next season. Associated with Miss Fitch are Katherine Seymour, Mrs. Mae Hall Sweet and Mr. Charles W. Ball.

The artists heard this season have been Olive Denton, Heinrich Gebhard, pianists; Rafaelo Dizio, tenor; Sue Harvard, soprano, and Madeleine Macguigan, violinist. Orchestral numbers and accompaniments with local musicians, directed by Conrad Becker, of Syracuse University, have formed an important part in the programs. Dr. Adolf Frey, Raymond Wilson, Iliff Garrison and Alfred Goodwin, pianists and teachers in the College of Fine Arts of Syracuse University, have all added to the high standard of the recitals. Compositions by Dr. William Berwald of the college have been greatly enjoyed. Charles Courboin, organist, was engaged as soloist for the guest-evening.

There has been for many years a course of three evening concerts given by visiting artists before the members of the club. The season's course brought Mme. Matzenauer, with Frank La Forge and Olga Samaroff and Max Rosen.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, has been engaged for next season.

### Officers for Coming Year

The officers for next season are Mrs. Frederick Housinger, president; Jessie Z. Decker, first vice-president and Mrs. Benjamin Marshall, second vice-president; Mrs. Harry L. Vibbard, treasurer; morning program committee: Harriet Fitch, chairman; Mrs. Charles W. Ball vocal; Katherine Seymour, instrumental; Clara Drew, concerts; Mrs. Mary P. Fairlamb, secretary; Marjorie Reeve, corresponding secretary; Mrs. Dean Dudley, membership; Laura Van Kuran, press; Belle L. Brewster, scholarships; Mrs. Frank Weedon, house; Mrs. Rich-

ard G. Calthrop, examining; directors for three years: Miss Brewster, Mrs. Wiley and Florence Griffin; director for one year: Miss Fitch and Miss Van Kuran.

There are 150 active members and about 750 associate members. The musicales are held in the ball-room of the Onondaga Hotel, with the exception of the three evening concerts, which are given in the Mizpah auditorium. Among the local musicians who have contributed to the success of the morning recitals are Mrs. Florence G. Hartman, Laura Van Kuran, Genevieve Richardson, Mrs. Pauline Banner Shepard and Mrs. Elizabeth Smith Seeley, sopranos; Gertrude Sheldon, Mrs. Ruth Thayer Burnham, Leora McChesney, Mrs. Mae Hall Sweet and Clara Drew, contraltos; Harriet Fitch, Mrs. J. Leslie Kincaid, Mrs. Goldie Andrews Snyder and Madeleine Marshall, pianists; Mrs. Dean Dudley, George Porter Smith and Conrad Becker, violinists; Richard G. Calthrop and John Ray, baritones; Clarence Dillenbeck, bass; Harry S. Wiseboon and William Snyder, tenors and Mrs. Kincaid and Mrs. Snyder, accompanists.

### Give Scholarships

The Morning Musicales, Inc. has given many scholarships to talented pupils and has bought \$1,500 worth of Liberty bonds. There are no paid officers, each worker giving her time willingly for the advancement of the musical cause.

So from the modest beginnings of the twenty-seven charter members, the words of Mrs. Sherman, the first president and founder, and an inspiration to all, are still true: "What the Morning Musicales desires is to indorse everything that is good in the world of music but nothing that is meretricious, and hand-in-hand to reach the heights for which all true music-lovers are steadily striving."

L. V. K.

### Stamford Hears Quintet of Klibansky Pupils

STAMFORD, CONN., May 27.—A Klibansky concert in Stamford is always sure of a capacity audience and the concert last evening was no exception. The announcement that Virginia Rea, coloratura soprano; Ruth Pearcey, contralto, and Felice de Gregorio, baritone, were to appear would in itself be sufficient guarantee of the artistic success of the program, as all three artists are favorites with Stamford musicians and music-lovers. Needless to say, all three met with great success. Two new artists on the program were Elsie Duffield, who possesses a beautiful lyric voice, and Sudwarth Frasier, a tenor of decided musical ability. Both artists won applause for their finished work.

V. G.

### Elise MacClanahan Re-engaged as Assistant Professor at Denton College

DENTON, TEX., June 1.—Elise MacClanahan, soprano, formerly of New York, where she was a student at the Miller Vocal Art-Science Studios, has been re-engaged as assistant professor of voice in the College of Industrial Arts here. A program was recently given with great success by Miss MacClanahan at the conservatory when she presented five groups by such composers as Veracini, Leonormand, Babiroll, Tchaikovsky, Leroux, Horsman, Sibella, Hageman, Puccini, Woodman, Paul Bliss, Coleridge-Taylor, Brewer and Fay Foster.

Lila Robeson, the well-known contralto of the Metropolitan, has recently added Vanderpool's "Regret" to her repertoire. Miss Robeson sang it on May 13 at Carnegie Hall, New York, at the concert of the Humanitarian Cult and has since used it at a number of informal musicales. Her success in it has been so marked that she is going to put it on her program for the Lockport Festival in September.

## BIG TACOMA THROG GREET'S McCORMACK

Record-Breaking Crowd at Tenor's  
Début—Lotta Madden Also  
Welcomed in Recital

TACOMA, WASH., May 24.—The appearance of John McCormack in Tacoma May 23 marked the season's close of the Newell Artist Course of Concerts. It also recorded an unforgettable occasion upon which the big State Armory was packed within and besieged without by a record-breaking Western concourse recruited from the city and its environs. The elect who gained the auditorium were unmercifully limited to 3000, representing the building's seating and standing capacity, and the resolute remainder listened breathlessly throughout the evening from the exterior. The charm of the singer's interpretations seemed from their reception by the audience to justify to the full every anticipation, and immediately made him a favorite at this his initial concert here. The exquisite tones and interpretations were revealed from the group of classics to the popular American ballads and the beguiling Hi-bernian folk-songs.

Among further events of a week filled with notable musical occasions were the concert appearances in Tacoma and at the cantonment of Lotta Madden, the dramatic soprano, a former Tacoman, who returned to the city recently from an extended stay in New York. Mrs. Madden was soloist for the St. Cecilia Club at its spring concert and at several later affairs arranged in her honor. On May 20 she was heard in a brilliant special recital at the First Christian Church, scoring a complete triumph. At Camp Lewis, on May 18, she was given an ovation by the soldiers at the close of her program. Following the Camp Lewis concert she sang in leading cities of the Northwest, notably in Seattle, under direction of Mrs. John M. Spargut, and at Portland, Ore., with the Portland Symphony Orchestra.

Doris Newell, a promising young composer of Tacoma, was presented by the Ladies' Musical Club on May 13 in a charming program which included groups of her own compositions. Miss Newell, who is a pupil of Calvin B. Cady of the Cornish School of Music, was assisted by Mrs. Donald D. Dilts, soprano, formerly of Spokane, who interpreted the songs. A trio written by Miss Newell was given by Mrs. Paul Prentice, violinist; Ernest Newell, 'cellist, with the composer at the piano. A large audience of music lovers attended the recital.

A concert given at the Liberty Theater, Camp Lewis, honoring Major-General William H. Johnston, commander of the cantonment, and attended by more than 3000 soldiers and civilians, was pronounced the most successful musical event which has been given at the Theater. Nearly 1000 convalescents who were brought over from the base hospital shared in the enjoyment of the program. The soloists were Mrs. Winifred Lugin Fahey, brilliant dramatic soprano, of Victoria, B. C., and Harrison T. Raymond, tenor, of Bellingham, Wash.

A delightful concert was given at Camp Lewis on May 22 by the Women's Ensemble Violinists Club of Tacoma, directed by Mrs. C. E. Dunkleberger, and on May 23 the second of a series of song recitals arranged for the convalescent soldiers was presented by Mrs. James Eyre MacPherson, Tacoma soprano.

A. R.

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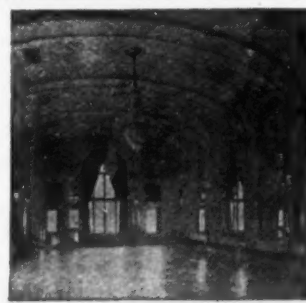
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**NORTHFIELD, MASS.**—William C. Hammond of Holyoke gave his annual organ recital in the Auditorium on May 26, assisted by William Lippman, baritone, of Springfield.

**OSSINING, N. Y.**—The fourth annual concert by the High School Chorus, assisted by the High School Glee Clubs and Orchestra, and directed by Walter Clarence Rogers, was given recently.

**MADISON, WIS.**—The Glee Club of the University of Wisconsin gave a concert at Lathrop Hall recently at which the assisting soloists were Eleanor Kraemer, pianist; Elmer Hintz, baritone, and Max Peterson, violinist.

**SALEM, MASS.**—The Framington and Salem, Mass., Musical Clubs were heard in a concert recently under the direction of F. W. Archibald, presenting the musical numbers by Nevin, Cadman, Elgar, Chadwick, Brahms, Jouberti and others.

**MOUNDSVILLE, W. VA.**—The music department of the Woman's Club heard Dorothy and Evelyn Booher, Dora Henderson and Mrs. Ignatius Brenner. The chorus of the Woman's Club under Nelle Showacre presented some admirable works.

**NORTHAMPTON, MASS.**—On behalf of French orphans, "Hänsel and Gretel" was presented at Edwards Church on May 27, with an admirable cast, including Margaret Gere, Dorothy Bement, and Ethel Lyman. Mrs. H. C. Day gave vocal solos.

**SAN ANTONIO, TEX.**—The second annual joint recital given by J. M. Steinfeldt, pianist, and Julian Paul Blitz, cellist, was a delightful event. A goodly number of music-lovers were present and greatly appreciated the splendid work of these local artists.

**CINCINNATI.**—Elizabeth Jung, pianist, pupil of Hugo Sederberg, and Louis Johnen, baritone, pupil of John A. Hoffmann, appeared in a joint recital at the Cincinnati Conservatory of Music, May 29, and made a decidedly favorable impression upon a large audience.

**TACOMA, WASH.**—Patricia Murphy, prominent Tacoma singer, has returned from New York where she has spent several seasons in vocal study. A charming recital was given by Miss Murphy, on May 26, for the soldiers at the Red Cross Building, Camp Lewis.

**RIDGEFIELD, CONN.**—A concert was given on May 22 under the auspices of the Get-Together Club at the Washington Park M. E. Church. The three artists, all of whom did admirable work, were Charlotte Elma Davis, pianist; Ethel Pollard Hubbell, soprano, and Hugh Shields, reader.

**ALBANY, N. Y.**—The annual concert of the choir of All Saints Cathedral was given Tuesday evening in Guild Hall. The choir was assisted by Edward Hinkelman, violinist; Edwin B. Parkhurst, baritone, and Richard Reece, tenor. Harry Alan Russell conducted the choir and accompanied the soloists.

**COLUMBUS, OHIO.**—Lella Roberts, harpist, was soloist at the Athletic Club, May 25. Other soloists at Sunday evening concerts in the city were Corinne Borchers, contralto; Mrs. E. W. Harrington, soprano; William Cly, tenor; Arthur McCann, baritone, and Jessie Crane, accompanist, at the Deshler Hotel.

**BARTLESVILLE, OKLA.**—The Durnell-Brazeale Studio of Music gave its annual spring recital recently. Those presented in the course of the program were Dorothy Johnstone, Rachel Carol Snyder, Elizabeth Fisher, Bertha Degen, Sadie Douglas, Mary Alice Behout, Elizabeth Munchener, Jean Farnham, Dorothy Daily.

**NEW ALBANY, IND.**—At the Decoration Day services at the National Cemetery 1000 school children of the grammar schools, under the direction of Music Supervisor Anton Embs, sang national airs to the accompaniment of the high school band of thirty players. The high school band, also under Mr. Embs's direction, played numbers in a spirited manner.

**TACOMA, WASH.**—An interesting recital given at the chapel of the Puget Sound College on May 21, presented Muriel Hoover, a graduate of the Conservatory Vocal Department, in a program of Welsh songs. Assisting musicians were Mme. Kaethe Pieczonka, cellist, Agnes Lyons, violinist, and Dr. Robert L. Schofield, pianist.

**COLUMBUS, OHIO.**—Margaret Morlen, soprano, and Lewis Saile, violinist, gave a joint recital in the Ella May Smith Studios, May 24, before a capacity audience. Miss Morlen is a gifted young pupil in singing and piano of Mrs. Smith, and Master Saile is a pupil of Jean ten Have, of the Cincinnati Conservatory, who gives one day each week to the Columbus pupils.

**BROOKLYN, N. Y.**—A program for men in service was given at the St. Paul's Congregational Church on May 26 before a large audience. Several organizations lent their aid to the concert, the assisting soloists being Helen Reusch, soprano, and Albin Reims, pianist. Those who took part were the Brooklyn Glee Club, Manhattan Ladies' Quartet and the Brooklyn Singers' Club, all of whom did admirable work.

**INDIANAPOLIS, IND.**—The Harmonic Club held its last meeting of the season on the afternoon of May 19. The Gounod opera, "Romeo and Juliet," was the subject of study. Those appearing on the program were Mrs. Charles Maxwell, Mrs. Charles Pfafflin, Mrs. Milton Elrod, Mrs. Carl Lucas, Mrs. R. S. Kinnaird, Mrs. Charles Tuttle, Mrs. S. K. Ruick, Mrs. James Moag, Helen Warrum-Chappell and W. H. Rizer.

**PARKERSBURG, W. VA.**—The closing concert of the Woman's Club was in the form of a reception tendered to the members of the Convention of State Music Clubs meeting here this week. The soloists of the occasion were Helen Houston, Frieda Lindamood, Mrs. Patrick Glancy, Isabelle Holliday, Marjorie Martin, Mildred Charpentier, Mrs. Pierre Lorentz, Cecil Mendenhall, and Mrs. A. G. Lancaster as capable accompanist.

**SAN ANTONIO, TEX.**—A program of Indian music by Thurlow Lieurance was recently presented at the home of Mrs. Frederic Leon Garson on May 29. The interpreters of the music were W. J. Haye, flautist; Madeleine Saunders, soprano; Gosine McMoon, Arthur Claasen, Dorothea Hoyt, pianists; Mary Covington, contralto; Ella Makensen, pianist, with Mrs. Ray Moore, J. W. Hoyt and Mr. Claasen accompanying on the piano.

**URBANA, ILL.**—A public service by members of the American Guild of Organists was given at Music Hall in the Illinois Women's College, recently. The service was played by Henry V. Stearns and the assisting soloists were J. Lawrence Erb, organist of the University of Illinois; Miss Scrimger, Mrs. Hartmann, Mr. Robinson, Mr. Hopkins, Miss Lazelle, Florence Hodge of Christ Church, Chicago, and the Grace M. E. Quartet.

**PHILADELPHIA.**—Of interest was the recent Victory concert by local musicians. Those heard were Philip Carson, organist; E. Vigilie, Marion F. Doran, Gustaf Anderson, Elmer Anderson and Katharine Cooper, violinists; Lillie Holmstrand, Viola Rossi, Gilda Le Hardi, Elvina Anderson, Gerda Paulson, Edward Jones, Mr. Wynn, Clara Angus, Viola Lagergren, Foy Carter, William P. Sprengel, vocalists; Frances and Joseph Corcoran.

**GREENVILLE, S. C.**—Carolyn Cartwright, soprano, was presented in recital on May 2 at the Conservatory of Music of which George Schaeffer is director. She was assisted by Frances Johnson, violinist, and Mrs. J. Oscar Miller, accompanist. George Schaeffer, director of the Conservatory of Music, presented Dorothy Starbruck, his pupil, in a graduating recital on May 16. The assisting artist was Alice Todd, soprano, pupil of Oscar Miller.

**EAST LIVERPOOL, O.**—The Schumann Club devoted a recent meeting to the works of Schubert, under the leadership of Sylvia Davis. The participants were Freda Barlow, Marjorie Shope, William Shope, Josephine Kastrop, Beulah Baxter and Sylvia Davis. Rose Brindley and Mr. Wolfe were guests of the evening. During the business session new officers were elected for the coming year including Kenneth Glenn, president, and Mildred McGregor, secretary.

**CINCINNATI, O.**—John A. Hoffmann, who has presented his pupils in numerous recitals this year at the Cincinnati Conservatory of Music, recently brought out a number of new singers in recital. Attractive work was done by Maudie Moore, Richard Pavey, Myrtle Stradtman, Lydia Cleary, Guy Winefordner, Marguerite Vost, Susie K. Stover, Herman Wordeman and Flora Mischler. The accompanists of the evening were Grace Woodruff and Norma Rath.

**FAYETTEVILLE, ARK.**—David C. Hansard, violinist, gave a recital at the University School of Music of the University of Arkansas, May 18, to an appreciative audience. On May 15, Nell Cole, pianist, gave an ambitious and appreciative program. Guthrie Hassell, Dorothy McRoy and Katherine Davidson were other pianists to appear in recital at the school. The University orchestra on May 17 gave a complimentary concert for the U. T. C. convention, held at the University.

**TOPEKA, KAN.**—Mrs. E. D. Clithero presented several of her pupils in a recital May 14. Mrs. Clithero and Florence Wolfe played a Beethoven sonata for two pianos. Miss Margaret Morrison sang several numbers and Helen Wilson danced. Mrs. Robert Garver of Topeka left May 13 for Camp Funston and Fort Riley to take part in a series of recitals covering a week. The first of the series was at Camp Funston before an audience of 1500. Mrs. George H. Allen, soloist, formerly of Topeka, Mrs. Abbie Clarke Hogan, violinist, and Captain Fishbein, flautist, were the other members of the company.

**OTTAWA, CAN.**—The string section of the Ottawa Symphony Orchestra gave a

pleasing program at the final concert in St. Patrick's Parish Hall, May 21. The size of this new hall made for sympathetic intimacy between audience and players. Mrs. A. Pinard, soprano; George Aldcroft, baritone; Mollie Bonar, violinist, and Helen Langdon, cellist, were roundly applauded, while three short compositions by Conductor Donald Heins, "Priore" and "Chanson Canadienne" for orchestra and "Stralosse" for violin, were much appreciated. Dr. Thomas Gibson and Mrs. Roy Aselstjerne were at the piano.

**LIMA, OHIO.**—At Trinity M. E. church on the evening of May 20 a "community concert" was presented, arranged by Mrs. R. D. Kahle, a prominent local singer and chairman of a Ladies' Aid Division. Soloists from ten of the city churches were presented in a program of ten big numbers, with an admission fee of ten cents. Among those heard were Nelle Kriete, Mrs. J. E. Dexter, Mrs. Davison, Mrs. Black, Mrs. Carnes, Mrs. Kahle, Violet Lewis, Aileen Kahle, Mrs. Esther Lynch, Mrs. R. H. Negley, Mrs. Branta, Mrs. Evans, Miss Finicle, Miss Lewis, Mrs. Schoonover, Mrs. Robinson and Mrs. Urfer.

**LANCASTER, PA.**—Younger pupils of Ethel Whitmore, assisted by some of the more advanced students, gave a recital May 29. A musicale given by pupils of Mrs. H. A. Via and Lore Brenisholtz was a feature of the commencement week program at Elizabethtown College. A graduation recital was given at the Sacred Heart Academy of Music on May 29 by Victoria Diehl, a member of the class of '19. Pupils of Anna M. Baechle gave a recital on May 28. The following children participated: Anna Reiker, Marg Helfrich, Helen Glory Krimmel, Eleanor Matt, Janet Urey, Laura Braungard, Anna Flick, Mildred Danz, Dick Loper, Mary Schwarz, Regina Scheid, Elizabeth Lichty, Clara Beilmann.

**NEW BRITAIN, CONN.**—A delightful musicale was held on May 28 at the Swedish Lutheran Church under the auspices of the Luther League of the Church. Herbert Anderson, violinist, the Milo Octet and Alfrida Hellstrom, pianist, who also accompanied the soloists, furnished the entertainment. The Milo Octet sang compositions by Kramer, Marschner, Rogers, Abt and Buel Messrs. Olson, Swanson and Falk of the octet sang some pleasing solos. Miss Hellstrom gave a Romance by Sibelius and "Etincelles" by Moszkowski. Herbert Anderson gave several numbers, including a Notturmo by Chopin-Sarasate, Serenade by Drigo-Auer, and "Ungarischer" by Hauser. Mr. Anderson gave these in a manner that evoked considerable applause from the audience which filled the church.

## SCHUMANN-HEINK IN LOS ANGELES RECITAL

### Diva Gives Benefit in Aid of Gamut Club—Zoellners Start Concert Series

**LOS ANGELES, CAL., May 26.**—A remarkable affair was the benefit concert given May 25 by Ernestine Schumann-Heink to the Gamut Club, of which she is an honorary member. The club has had a shrinkage of income during the war by absence of members and lack of theater rentals and Mme. Schumann-Heink came to the rescue, through L. E. Behymer, with the offer of a testimonial concert. This was given at Temple auditorium and heard by about 3,000 persons, netting the club about as many dollars.

There was much enthusiasm inspired by her singing and by her speech, which was as enjoyable as her music. Mr. Behymer presented her with a "Goldstein," a full size gold replica of the Gamut Club Stein which so many artists have received. Charles F. Lummis wrote, read and presented a testimonial poem to the singer in his own impressive way, and Mme. Schumann-Heink replied in a way that brought the audience to its feet.

In the evening the Gamut Club tendered the artist a reception at its club house.

The Zoellner Quartet has secured the financial backing for a series of ten concerts to be given at the Ebell Club house on ten successive Friday nights. The first of these offered the Mozart "Hunting" Quartet, the Beethoven Quartet No. 4, a movement of the Rubinstein called "Schemen," Op. 25, by Brandt-

Buy. There are sufficient guaranteed tickets out to give good audiences and the individual seat sale offers a profit to the quartet.

Already the Zoellners are arranging their Fall tour in the East which will be considerably larger than that of former years.

Evidently the warmth of the reception given Schumann-Heink last Sunday has had its effect, for L. E. Behymer reports that she has authorized him to look her up an estate of about twenty rooms in which she can establish her permanent residence. This will be on the outskirts of Los Angeles. Evidently she has had sufficient of the seclusion of Grossmont, her estate near San Diego. Carrie Jacobs-Bond also seems to prefer Los Angeles to Grossmont, as she has been living in the Hollywood section for some time. It is said she is taking a restful trip to Alaska soon.

Charles Wakefield Cadman is receiving congratulations on receiving \$600 in prize awards in the recent popular song competition of the Hearst papers.

W. F. G.

**NEW HAVEN, CONN., June 1.**—Laura L. Combs, artist pupil of the Arens Vocal Studios, recently gave a song recital here before an appreciative and understanding audience. Her clear soprano voice and artistic performances elicited much praise from her auditors, including among others the wife of Dr. Horatio Parker. A program, pleasing in its make-up, comprised five groups devoted to numbers by Chaminade, Rubinstein, Spross, Thomas, Massenet, Fauré, Bachelet, La Forge, Sigurd Lie and Rummel, as well as songs from the French and several of the "Lonesome Tunes."



## Philadelphia Orchestra Plans to Extend Its Concert Season

Announce Thirty Instead of Twenty-eight Weeks' Activity—  
Young Players of Symphony Club Orchestras Distinguish  
Themselves in Concert—Ecclesiastical and Secular Works  
Presented by Catholic Choral Club

PHILADELPHIA, May 31.—The following officers have been elected by the Board of Directors of the Philadelphia Orchestra Association: president, Alexander Van Rensselaer; vice-president, Edward T. Stotesbury; treasurer, Arthur E. Newbold, and secretary, Andrew Wheeler. The meeting of the board of directors immediately followed the annual meeting of the Orchestra Association, one of the chief items of business of which was the election to the directorate of Mrs. William W. Arnett, Edward W. Bok, Charles A. Braun, John F. Braun, James Crosby Brown, Cyrus H. K. Curtis, Mrs. A. J. Dallas Dixon and George W. Elkins.

Adequate endowment, a permanent home and a pension fund were recommended in the annual report of the management read at the meeting. Concerning the first and most important of the items, the completion of the endowment, it was stated that the fund now subscribed will, when all pledges are paid, amount to \$800,000. The goal set at the beginning of the endowment fund campaign a few years ago was \$1,000,000.

Official announcement was made of the extension of the Orchestra season to thirty weeks, a fortnight more than formerly. The additional period will be available for touring. The slight increase in the price of seats for the Saturday evening concerts was confirmed, and it was pointed out that this will bring the evening concerts nearer in price of admission to the Friday matinee concerts and will conform to the practice of all other symphony orchestras.

The review of the season's work dwelt on the difficulties presented by the war and the influenza epidemic, and it was pointed out that despite all obstacles the orchestra had given every concert contracted for. The record included fifty symphony concerts at the Academy of Music in the regular series, and forty-seven concerts elsewhere in Pennsylvania, such as Kensington and the University of Pennsylvania, and in other places, including Wilmington, Washington, Baltimore, Oberlin, Pittsburgh, Cleveland, Wheeling, Toronto, Pottsville and New York. Frances A. Wister presented a special report in connection with the work of the Women's Committee, of which she is chairman. This committee did excellent work for the endowment and also for the Liberty Loans, for which it took the task of filling the orchestra's quota. For the loans coming within the fiscal year of the organization, \$1,701,000 was subscribed through the orchestra.

### Symphony Club Gives Program

During the eight years of its existence the Symphony Club, founded by Edwin A. Fleischer for the benefit of young musicians, has given eleven concerts of elaborate formal type. The most recent of these, showing the progress and development of the organization for the season 1918-19, was given before a large audience last night at the Forrest Theater.

In his annual message, printed in the program, Mr. Fleischer disarmed criticism by the statement that the work of the Symphony Club and its two orchestras, one of the full conventional personnel and the other of strings, was not offered to the public as a sample of perfection, fitted to compete with the great professional organizations. As a matter of fact, no apology was necessary, so admirable was the performance of the numbers on the program.

William F. Happich, conductor of both orchestras, had arranged a program of wide variety which exhibited the abilities of the players, most of them young men and women, and some of them, indeed, only talented boys and girls. Mr. Happich conducted with easy control of

his forces and secured some excellent effects, especially considering the nature of his material. He opened with the "Oberon" Overture, played by the full orchestra, which included among its later offerings a Hebrew "Trilogy" by Hamerick and a group of excerpts from Massenet's "Le Cid" Suite. The "Sinfonia Trionfale" of the Hamerick number and the "Navarraise" of the Massenet were particularly agreeable and the work of the full orchestra throughout showed diligent rehearsal and a good sense of musical values.

### The String Orchestra

The string orchestra, largely made up of the younger members of the club, gave evidence of conscientious drilling in its several numbers. "Four Indian Tribal Melodies" by Carl Busch was particularly interesting. The Sibelius C Major Romance was well played, and the other numbers played by the string body were Donner's "Canto Religioso" and Herbert's "Air de Ballet."

Lillian Ginsberg, violinist, one of the two soloists, gave with technical correctness and a good deal of spirit the G Major Romance of Beethoven and the Kreisler-Pugnani Prelude and Allegro. She played with full orchestral accompaniment. The orchestration of the Pugnani-Kreisler number was the work of Mr. Happich.

Rosalie Cohen, the other soloist, re-

vealed herself in the double capacity of pianist and composer. Her number, entitled "From a Pastel Box," included four sections tonally depicting "Rose," "Olive," "Amber" and "Turquoise." Miss Cohen, purely a product of the opportunities and training of the Symphony Club, appears to have a very definite talent for composition. She played with excellent touch, rhythm and feeling.

### Catholic Choral Club Sings

The Catholic Choral Club, assisted by the Choristers of St. John's Church, both under the direction of Nicola Montani, gave one of the most artistic programs of the season on Tuesday evening at the Bellevue-Stratford as a part of the annual concert and reception under the auspices of the American Catholic Historical Society. The works selected for performance had very great historical interest as well as musical value. Mr. Montani, who conducted with facility and authority and the special distinction which comes from expertness in old ecclesiastical music, had trained his forces to precision and exactitude of ensemble. The *a cappella* singing was particularly adroit.

In the ecclesiastical first section of the program the traits of such composers as Palestrina, Josquin da Prés and Bach were interestingly displayed, and the numbers performed had many delights.

The secular section of the program featured a portion of Mr. Montani's cantata, a setting of Poe's "The Bells," for women's voices. It shows a distinct talent for devising appropriate and varied melody and very interesting part-writing.

Mme. Montani, soprano, was heard to good effect in two numbers by her husband. Mme. Montani and John P. Weber, who is possessed of a tenor voice which he uses with great skill, were valuable contributors to the success of the concert. The accompanists were Catharine O'Donnell, Emma C. Steeble and Mary V. Chambers, pianists, and Albert J. Dooner, organist.

W. R. M.

## SEASON'S END BRINGS CAPITAL FINE MUSIC

### Scotti Forces and Galli-Curci Close Artist's Course in Washington

WASHINGTON, D. C., June 1.—The single performance of the Scotti Grand Opera Company was altogether too short for Washington music lovers. The event served to present to the National Capital the opera-drama of "L'Oracolo," with Antonio Scotti in the intensely dramatic rôle of *Chim-Fang*. Scotti interpreted the rôle in a masterly manner, combining his splendid acting with his brilliant singing. Louis D'Angelo as *Hoo-Tsin* also deserves high praise, as do also Mary Kent, Charles Gallagher, and Giordano Paltrinieri. Florence Easton as *Ah-Toe* displayed a voice of beauty and dramatic power.

"Cavalleria Rusticana" was also offered by this opera organization at the same performance with Francesca Peralta as *Santuzza* and Francis MacLennan as *Turiddu*. The opera was given with artistic finish and elicited unstinted applause. It is hoped that Mrs. Wilson Greene will again bring the Scotti Grand Opera to Washington for a longer period next season, so that a greater number may enjoy so thoroughly artistic an organization.

The recent presentation of Mme. Galli-Curci by Mrs. Wilson Greene made a fitting close to the brilliant musical season of this local manager. With her vocal beauty and power she charmed an over-capacity house of admirers in a recital of operatic selections, ballads and modern songs. Among her best numbers were the Mad Scene from "Lucia," "Hark, Hark, the Lark," "Lullaby" (Scott), "Romance" (Debussy), "Annie Laurie," and "Little Birdies" (Buzzi-Pecchia). The singer was assisted by Manuel Berenguer, flautist, whose obligatos added much to the program. Homer Samuels made an excellent accompanist.

Gilbert Wilson, the song leader of Camp Quantico, Va., who has endeared himself to all Washington by conducting the Sunday "sings" at Central High School, gave his first song recital in the National Capital on May 27. Through-

out the entire recital he was greeted with a spontaneity of applause that frequently halted the continuance of the program. Wilson was especially generous to American composers.

A concert of interest was that recently given by Milton Schwartz, violinist, assisted by the String Quartet and the Ensemble Class of the Hendley-Kaspar School of Musical Education. The program contained two numbers of local interest, the "Pastorale" of Ernest Lent and the "Berceuse" of Grieg, arranged for violin ensemble by Robert Cary Stearns. The youthful violinists were directed by Joseph Kaspar, violinist, who also played the viola in one of the string quartets with Mrs. Parks, first violin; M. Szama, second violin, and Oliver Smith, cello. The program was one that offered excellent opportunity for solo and ensemble work of a high standard.

A piano recital of unusual merit was that recently given by Virginia Schwab, who was presented by Mme. Von Unschuld.

The Washington College of Music presented in recital two new members of its faculty on May 27. These were Emmanuel Wad, pianist, and J. C. Van Hulsteyn, violinist. Mr. Ward displayed good technique and interpretative powers in a group of Chopin numbers as well as the Liszt Rhapsody No. 12. Mr. Van Hulsteyn was especially artistic in the Variations of Vieuxtemps and the Svendsen Romance, his tonal work being beautiful and clear. He also contributed several composition of Corelli. Both artists were enthusiastically received and give promise of being valuable acquisitions to the musical circles of the National Capital. Howard Thatcher accompanied Mr. van Hulsteyn. W. H.

### Mildred Graham Sings American Songs for Poughkeepsie Audience

Mildred Graham, soprano, was soloist with the Euterpe Club of Poughkeepsie, N. Y., May 27, singing "The Morning Wind" (Branscombe), "O Lovely Night" (Ronald), "By the Waters of Minnetanka" (Lieurance), for her first group. Later Miss Graham sang "Robin, robin, sing me a song" by Charles Gilbert Spross, and Mr. Spross shared in the applause with her. Florence Turner Maley's "The Fields of Ballyclaire" and Oley Speaks's "Morning" completed the group, and she sang "Bon jour, MaBelle" as an encore. Miss Graham has been engaged to sing Rossini's "Stabat Mater" at the Michigan State Teachers' Association convention, to be held at Flint, June 27.

## BREESKIN HEARD BY 50,000 PERSONS ON TOUR WITH CARUSO



Elias Breeskin, Violinist

Elias Breeskin has had the distinction of being heard by a greater number of people within the space of a fortnight than any other violinist heard in America this season, it is said. He has just returned from the concert tour on which he assisted Caruso, appearing with the great tenor in succession in Nashville, Kansas City, St. Paul, Chicago, Milwaukee and Canton. As the largest auditoriums available in all of these cities were used for the Caruso concerts and capacity audiences were present on each occasion it is estimated that the aggregate totalled more than 50,000 persons.

Everywhere the young violinist was greeted with enthusiasm and despite the anxiety of the crowds to hear Caruso, Mr. Breeskin was forced to give double and treble encores at almost every appearance. In several instances Caruso himself requested additional numbers and suggested what should be played. Breeskin's last appearance with the tenor was at the Springfield, Mass., Festival on May 23, two days before Caruso sailed for Italy. Another artist who had been engaged to assist was indisposed at the last minute and Caruso showed his appreciation of what Breeskin had done, by insisting that he be secured for Springfield.



### Manuel Klein

Manuel Klein, for many years musical director of the New York Hippodrome, the author of several comic operas and of many lyrics, died at his New York residence on June 1, aged forty-two. Mr. Klein had been ill for more than a year preceding his death.

In 1915, after having directed the music at the Hippodrome since 1904, he resigned to take the leader's bâton at the London Gaiety Theater, where he wrote, arranged and directed all the musical numbers, besides in many cases furnishing the lyrics. His health began to fail shortly after the theater was struck during a Zeppelin raid in 1918, and he returned to New York that year.

Mr. Klein was the author of several comic operas of distinction. It is said that he owned one of the finest musical libraries in America, covering not only the works of the greatest known composers but including a priceless store of folk-music. His brother was Charles Klein, the dramatist, who was lost with the *Lusitania*.

### Charles P. Tower

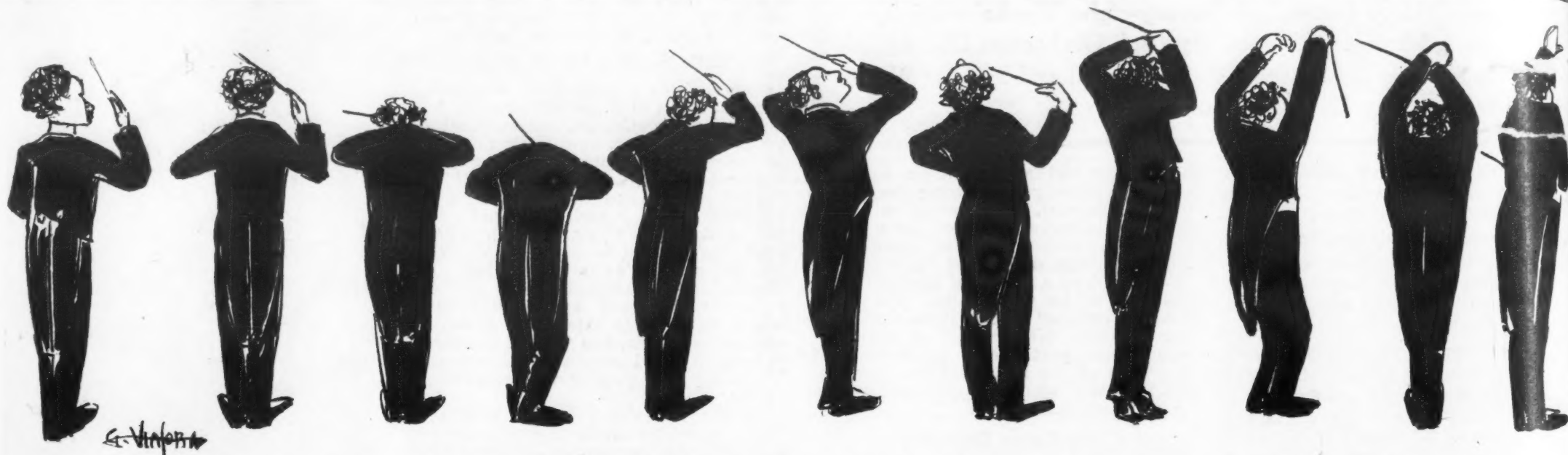
Charles P. Tower, formerly a music critic, died on June 1 at his home in East Orange, aged sixty-five. He served as dramatic and musical critic on New York and Boston newspapers.

# LOLA JENKINS

SOPRANO  
Hotel Majestic, New York



# HOW RIESENFELD INTERPRETS "ROMEO AND JULIET"



Gianni Viafora's Eleven (Count Them) Impressions of the Tchaikovsky's "Romeo and Juliet" Overture Conducted by Hugo Riesenfeld

CONDUCTORS are usually popular in proportion to the eloquence of their backs. What could be more relevant than this moving picture drawn by Gianni Viafora of Hugo Riesenfeld in the act of conducting? It is almost needless to tell the reader that Mr. Riesen-

feld is leading his orchestra through the Tchaikovsky "Romeo and Juliet" Overture-Fantasia, for everyone of his meaningful contortions tells the story. In these eleven poses one may trace the tragedy of the unhappy lovers. Beginning with the Friar Lawrence theme, the

conductor may be seen bowing under the movement *Agitato*, until, as far as the audience is concerned, Mr. Riesenfeld has become decapitated. With the soothing love music however, the conductor recovers, renews his violent calisthenics: he crosses his arms wildly, he pulls his

hair with his bâton, he stretches and writhes and bends, finally reaching his greatest height in the dramatic moment when, piling tragedy on tragedy, he has laid his lovers in the tomb. Never have coat tails possessed greater interpretative powers!

## NEW BAND LEADERS SHOW FINE TRAINING

### Five Graduates Give Annual Demonstration at U. S. Army Music School

Eighty per cent of the American band leaders failed when examined last year by Walter Damrosch in France. Our authority for this statement is Dr. Frank Damrosch, who, in an address at the annual demonstration recital of the U. S. Army Music School at Governor's Island on the evening of May 28, pointed out certain deplorable defects in American army bands. This subject has been thoroughly threshed out in previous items in these columns; suffice it to say that Dr. Damrosch's address made it plain that Congress has not as yet accorded proper recognition to this important phase of the American army.

No graduate of the Governors' Island School, which is headed by the distinguished band authority, Arthur A. Clappé, will ever fail in any test; the thorough training, in every branch of music, theory, practical use of the instruments, score, arranging, conducting, precludes any possibility of a U. S. Army Music School graduate failing in any examination. This commencement witnessed the graduation of five young leaders: Lynne Decker, Carl H. Fischer, John E. Hord, Werner Vellrath and George E. Zepf.

The principal, Captain Clappé, was absent, being confined to a hospital as the result of an operation from which he is now happily recovering, and in his place Lieut. W. C. White presided. Lieutenant White, who is the assistant principal, demonstrated that he is a finely schooled musician and in all ways worthy of being connected with this distinguished institution. The five graduates displayed the result of their two years' training in the program which is appended. Incidentally, the program gives an idea of the comprehensive nature of the curriculum of this school, founded and maintained by the Institute of Music Art of New York. The program follows:

#### Star-Spangled Banner

March, A. A. Clappé, "Army Nuptial," conducted by Assistant Principal, Lieut.

W. C. White; Theme with Variations, old English air, "At the Cottage Door," arranged by A. A. Clappé, conducted by Instructor A. M. Small; Valse Brillante, Schulhoff, arranged and conducted by Student Lynne Decker; Vocal, Huhn, "Cato's Advice," conducted by Student Lynne Decker; Two Movements from Symphony No. 1, Mozart (a) "Andante Cantabile," (b) "Menuetto," arranged and conducted by Student Carl H. Fischer; Vocal, H. Buck, "Little Cotton Dolly," conducted by Student Carl H. Fischer; Chorale No. 1, César Franck, arranged and conducted by Instructor Ralph Leopold; Bolero from "Spanish Dances," Moszkowski, arranged and conducted by Student John E. Hord; Vocal, Clappé (a) "Three Is a Crowd," (b) "Soldiers," conducted by Student John E. Hord; Aragonaise, Massenet, arranged and conducted by Student Werner Vellrath; Vocal, Dudley Buck, "Hark the Trumpet Calleth," conducted by Student Werner Vellrath; Canzonetta, Godard, arranged and conducted by Student George E. Zepf; Vocal, Prothero, "The Sandman," conducted by Student George E. Zepf; Trumpet Solo, Mascheroni, "For All Eternity," performed by Instructor A. M. Small; Suite, Grieg, "Peer Gynt," "Morning," "The Death of Ase," "Anitra's Dance," "In the Hall of the Mountain King," conducted by Assistant Principal W. C. White. A. H.

### CUBANS WELCOME WINETZKAJA

#### Russian Mezzo Will Sing with Ravinia Forces This Summer

Maria Winetzkaja, the Russian mezzo-soprano, who recently made a most successful début with the Bracale Opera Company in Havana in the rôle of *Amneris*, has been meeting with further operatic successes. After one of her recent appearances Mme. Winetzkaja visited the Inglaterra, a fashionable restaurant in Havana, and received a great ovation from those present, who recognized her as one of the principal singers of the opera company.

Mme. Winetzkaja has so exceeded expectations of her work that Mr. Bracale cabled Louis Eckstein of the Ravinia Park Opera Company, Chicago, asking him to release her from the opera season there this summer in order that she may continue with her work in Cuba. Mr. Eckstein, however, would not consent to release Mme. Winetzkaja and she will be heard in Chicago with the Ravinia Park Opera Company this summer.

## 3000 HEAR CARUSO IN CANTON CONCERT

### Isolde Menges Also Stirs Interest—Barrère Trio In Musicale

CANTON, OHIO, May 30.—"He came, he sang," he conquered" is the least and the most that can be said for the world's greatest tenor's invasion of Canton. About 3000 persons were in the audience and many more would like to have heard him.

The three big numbers which the tenor presented were the "Celeste Aida" aria; "Vesti la Giubba" from "Pagliacci," and "Una furtiva Lagrima" from "L'Elisir d'Amore." The tenor gave many encores, among them numbers by Tosti, Leoncavallo, Dupre, Rossini and Arrote. The assisting artists were Nina Morgana, soprano, and Elias Breeskin, violinist. The accompanist was Salvatore Fucito. Miss Morgana sang a Bellini aria and the "Shadow Song" from "Dinorah." Mr. Breeskin played several numbers by Sarasate. Both gave several encores.

This concert was made possible through the managing committee of the People's Musical Course of the Y. M. C. A.

An event of rare importance, a concert by nine artists of great popularity, greeted a Canton audience when the Victor Concert Company, made up of Henry Burr, tenor; Billy Murray, tenor and comedian; Albert Campbell, tenor; Byron G. Harlan, tenor and comedian; John H. Myers, baritone; Frank Croxton, baritone; Monroe Silver, monologist; Fred Van Eps, banjo player, and Frank Banta, pianist and accompanist. The program was entirely popular. The concert lasted two and a half hours and was well received even by the more staid hearers.

On May 27, under the management of a new organization, the Musical Art Society of Canton, composed of some of Canton's younger business men who are making their first venture of this kind there appeared a remarkable artist in the person of Isolde Menges, violinist. Though the audience was very small, a better program from a violinist was never heard here. The audience was composed chiefly of serious musicians and it did not take them long to enter into the spirit of Miss Menges's playing. Miss Menges offered two big numbers, the Handel Sonata in D Major and the Bruch Concerto in G Minor. Ellee Beattie accompanied her at the piano.

The Canton High School Chorus, under directorship of William Strassner, gave a cantata entitled "Joan of Arc" on May 28. Boys' and girls' glee clubs of the lower grades assisted. The proceeds will be used to help buy a phonograph for the new McKinley High School building. During the last week the building was thrown open to the public and on each evening concerts by school orchestra band, chorus and glee clubs were given. One of the rooms of this building will be entirely devoted to music.

At the MacDowell Club's regular monthly recital only American composers were represented.

The Elks recently held their annual minstrels on two consecutive evenings.

Mr. and Mrs. Harry Ross Jones on May 27 received 140 guests at a musicale given in their beautiful new music-room when the Barrère Trio, consisting of George Barrère, Carlos Salzedo and Paul Kéfer, was heard. This is their second appearance at the Jones home. The compositions presented were chiefly of the French school.

Recitals were given this week by Paul Allen, pianist, and Margaret Fowler, soprano; also by the pupils of Florence M. Nusly, who teaches in connection with Hermann Korthauer.

A dance recital was given on May 30 and 31 by the pupils of Mrs. Clarence Converse, each number representing some well-known musical composition. R. L. M.

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